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Amateur
"

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

PERIODICAL DIVISION
JAN 21 1931
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JANUARY 1931

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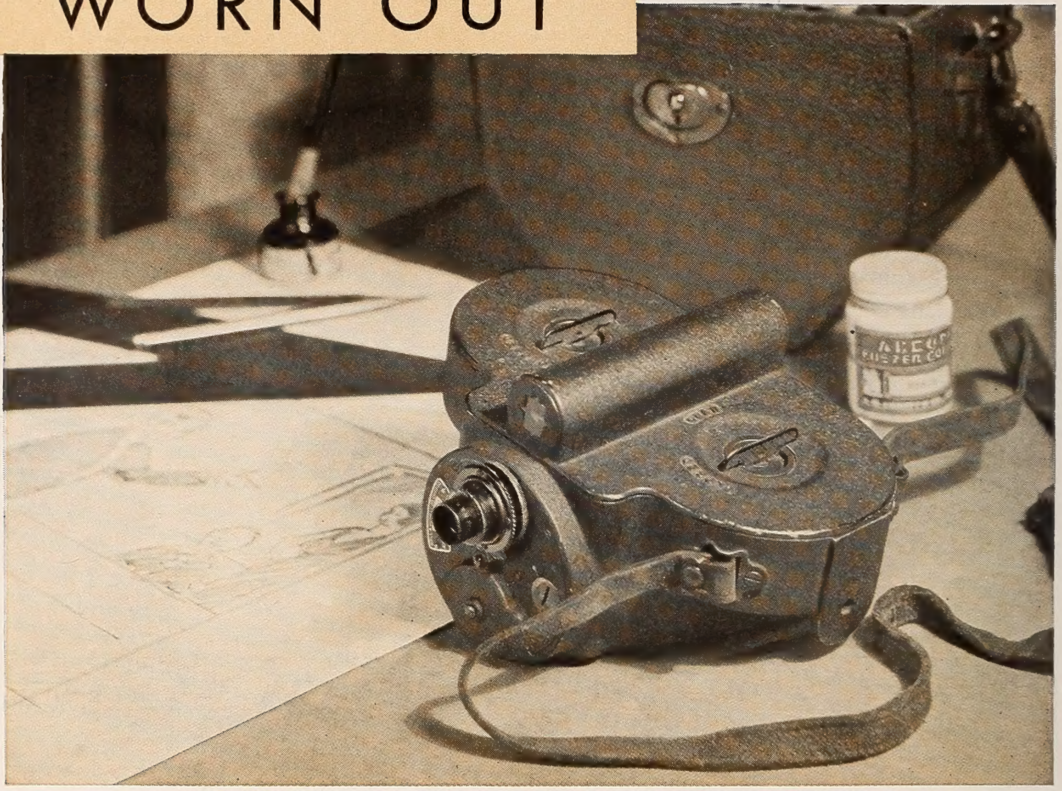
NO FILMO HAS EVER WORN OUT



Mr. John T. McCutcheon's Filmo, purchased more than six years ago, has accompanied its famous owner on scores of jaunts into the dim and unknown places of the earth. The excellence of Mr. McCutcheon's movies reflects the constant dependability of the Filmo that made them . . . a Filmo that is working as perfectly today as the day it was made.

Like the finest watches, the finest of motor cars, Filmo's value is appraised by what it will do and how long it will continue to do it. To say that no Filmo has ever worn out is the conclusive answer to the question of its performance, its stamina. That is why Filmo Personal Movie Cameras and Projectors are the first choice of discerning movie makers the world over.

You would expect no one to make a better movie camera than Bell & Howell, manufacturers for nearly a quarter of a century of professional studio cameras for the major film producers of the world. Filmo unquestionably fulfills this expectation, from the moderately priced Filmo 75 at $92 and up, to the versatile Filmo 70-D at $245 and up. Ask your dealer for a demonstration, or write for Booklet No. 30—it's full of fascinating information about personal movies.

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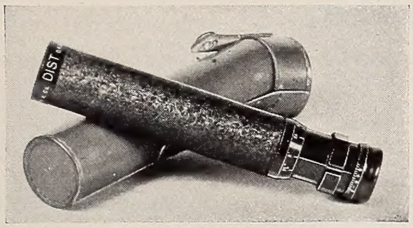

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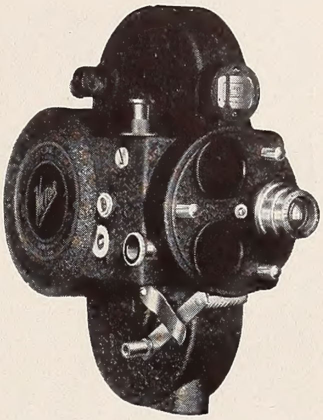

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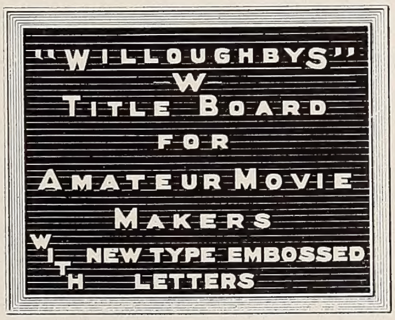

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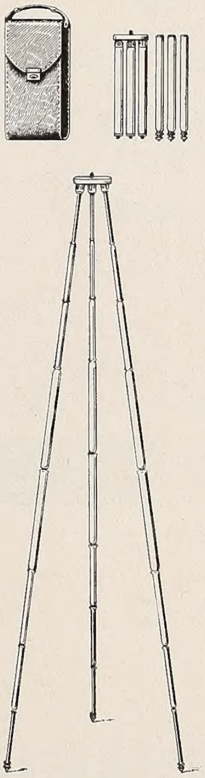

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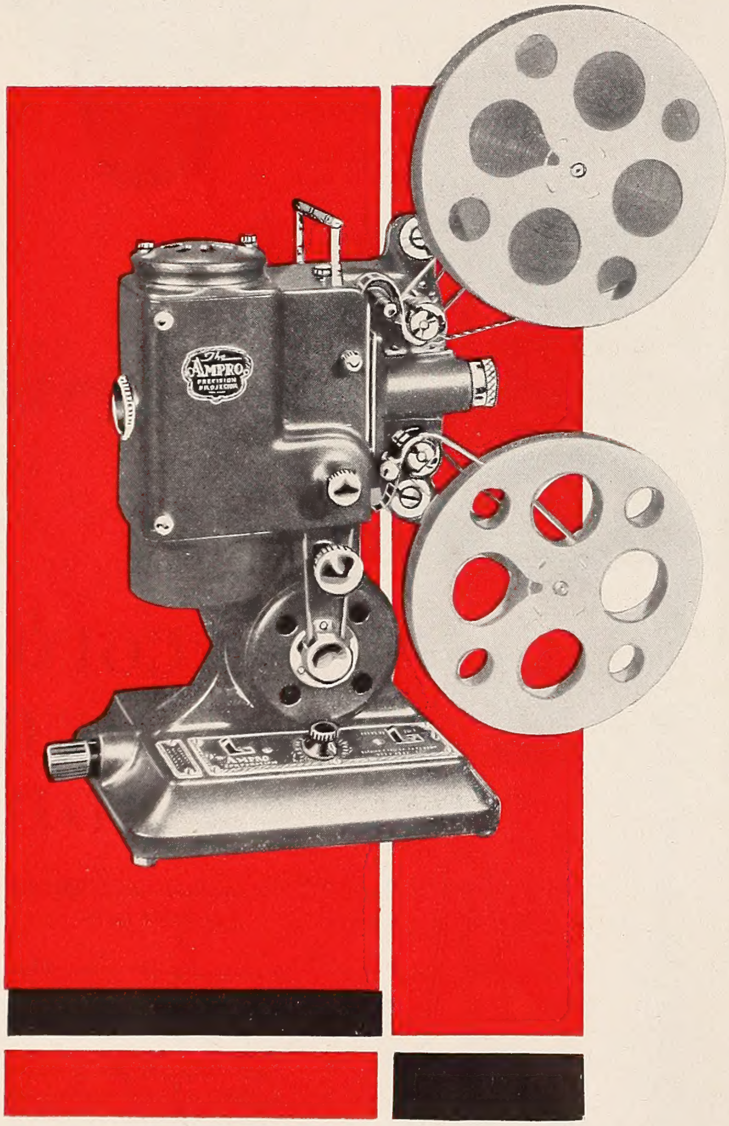

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PRECISION PROJECTOR

JAN 21 1931

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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● You get back from the screen just what you have on the film—provided you've a good projector, and provided you've a good screen. The B & H Extra Bright Screen is a marvel of reflective power . . . perfect for both Kodacolor and black and white movies. Reversible feature protects surface for storing. Has folding feet, too. 20"x27" size is $21, 30"x 40" size, $39.

Write for new Filmo Catalog No. 30-C, describing these and many other aids to better movies

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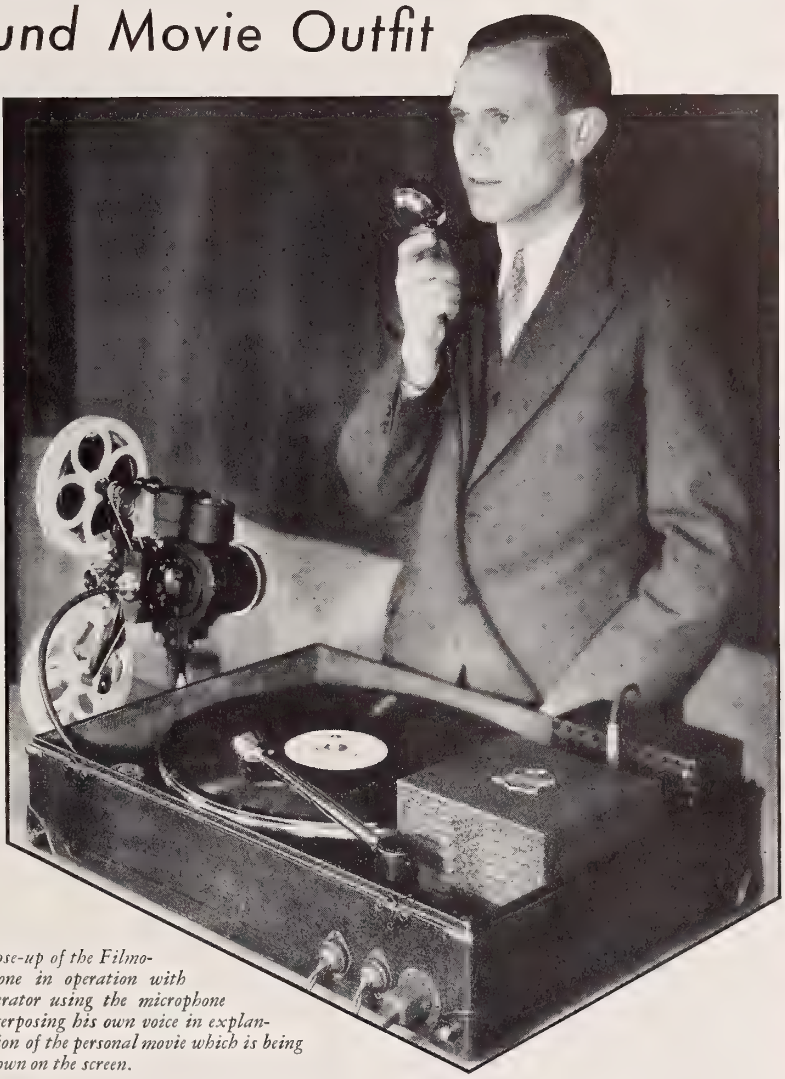
Announcing—The Filmophone

. . . a Portable Sound Movie Outfit

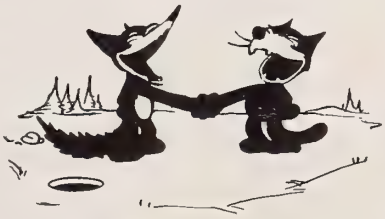
● Bell & Howell has done it first . . . and best! The Filmophone, expertly built around the famous Filmo 57 Projector, is a *complete* sound movie outfit from Projector to Loud Speaker, and is contained in two medium-sized easily carried "suitcases." The special Projector motor drives the turntable by a flexible shaft acting on a precision-cut worm and fiber gear. Absolutely no lost motion to affect synchronization. A unique two-stage power amplifier and a high quality dynamic loud speaker deliver a tone quality of startling fidelity and clarity. The pickup is of finest quality. And best of all is the hand-microphone with which you can explain a silent movie, or interpose your own voice during a "talkie" while the picture continues. Your own Filmo Projector can quickly be adapted for use with the Filmophone. Write for special literature on the Filmophone. Ask for Folder No. 30-F.



Close-up of the Filmophone in operation with operator using the microphone interposing his own voice in explanation of the personal movie which is being shown on the screen.

. . . and here are the talking films!

● Felix goes "talkie"! And if you don't think an animated cartoon can talk, just put one of these Felix sound films on your Filmophone and have the best laugh you've had in years. Each subject, complete on one 400 foot reel with a 16-inch sound disc, $35.



Scene from Felix talking picture, "One Good Turn."

Felix in **ONE GOOD TURN.** Felix, as usual, finds himself in a peck of trouble, and is saved by friendly Brother Fox. When Br. Fox gets into trouble, Felix comes to the rescue.

Felix in **FALSE VASES.** Felix breaks his wife's Chinese vase, and speedily heads for China to get one to replace it. He gets the vase, all right . . . but . . . well, you'll have to see it and hear it.

Felix in **OCEANTICS.** Felix wins his way to the sailors' hearts with his singing and dancing. But the ship's goat gets jealous. What these two do to one another is almost too much. Plenty of sound!

Felix in **TEE TIME.** Felix hires a substitute to keep up the piano practice at home. Then he goes out to play golf. Such a game! Gets mixed up with a fire engine, cannibals, and what not. All with full and complete sound effects.

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● The Filmo Library includes fifty of the internationally famous UFA sound films. The sound, in the form of voice accompaniment by leading educators, is supplied on one 16-inch disc, with a duplicate disc included. Each subject on one 400 foot reel, complete, $60. Other types of sound movies in Filmo Library.

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KINGS OF THE AIR. This is the fascinating story of the Serpent Eagle and the Imperial Eagle. Close-ups of the nests, the young, and the majestic birds in flight.

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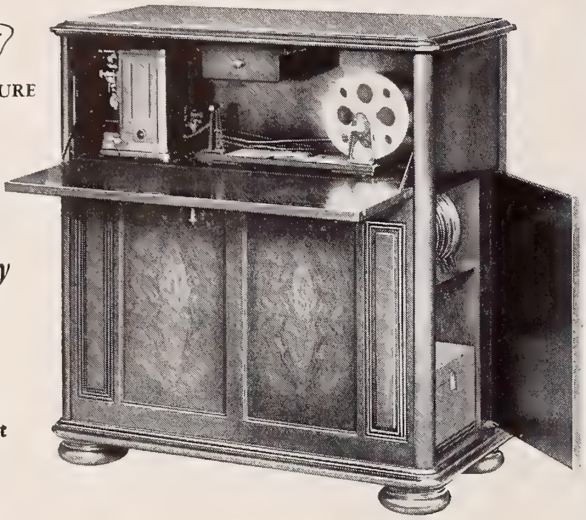

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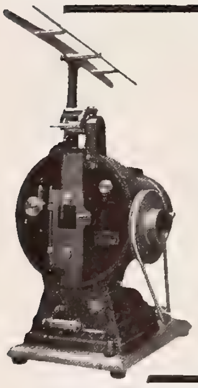

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Amateur Cinema League, Inc.
105 West 40th Street
New York, N. Y.

Featured releases for home and school

ARC FILM CO., N. Y. C. *Cristus*, the life of Christ in 7 reels, described as "the most beautiful story ever filmed," is offered together with the religious subject, *The Nativity*, one reel.

BELL & HOWELL CO., Chicago. Ufa educational talkie films for release this month include *Mercury, Venus, Mars*, one 400 foot reel; *Africa*, one 400 ft. reel on training and educating the natives; *Tiny Housekeepers*, the story of the hamster with sound accompaniment by D. C. Haley of the Teachers College, Boston; *Kings Of The Air* with sound accompaniment by A. H. Hadley of the National Audubon Society. Two discs are provided with each sound subject. Ufa silent subjects are *Winged Death*, on training a falcon to attack crows; *A Farmyard Romance*, 400 ft., a drama with chickens as actors; *Feeding The Angles*, 400 ft., marvels of undersea life. Amusement talkie pictures include *The Royal Flush*, 400 ft., a comedy concerning poker; *That's Funny*, 400 ft., Gene Morgan and June Parker in night club singing and dialog; *The Happy Ranch Boys*, 400 ft., hobo fireside dialog and song; *Song And Dance*, Spanish cafe scene; *Some Day Sweetheart*, Four Covans; *Collegiana, The Juggling Jester, Steamboat Bill.*

EASTMAN KODAK CO., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated models and cartoons, world war, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. *Kodak Cinegraphs*, a new, illustrated, descriptive catalog of the subjects, is available upon request.

EMPIRE SAFETY FILM CO., N. Y. C. A wide selection of comedies, scenics, sports and educationals is offered the home projectionist by this library. Catalog upon request.

HEMENWAY FILM CO., Boston, Mass. Depicting the life of Christ, *The Passion Play*, described as more elaborate than the Oberammergau spectacle, is available in six reels.

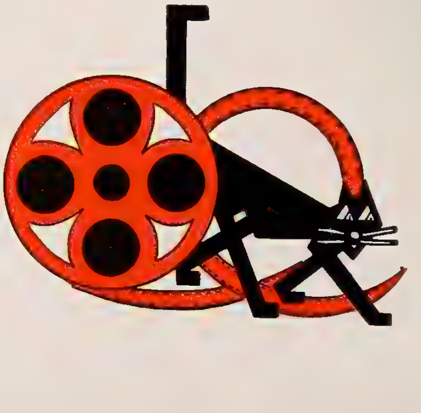
HOLMES LECTURES, BURTON, INC., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

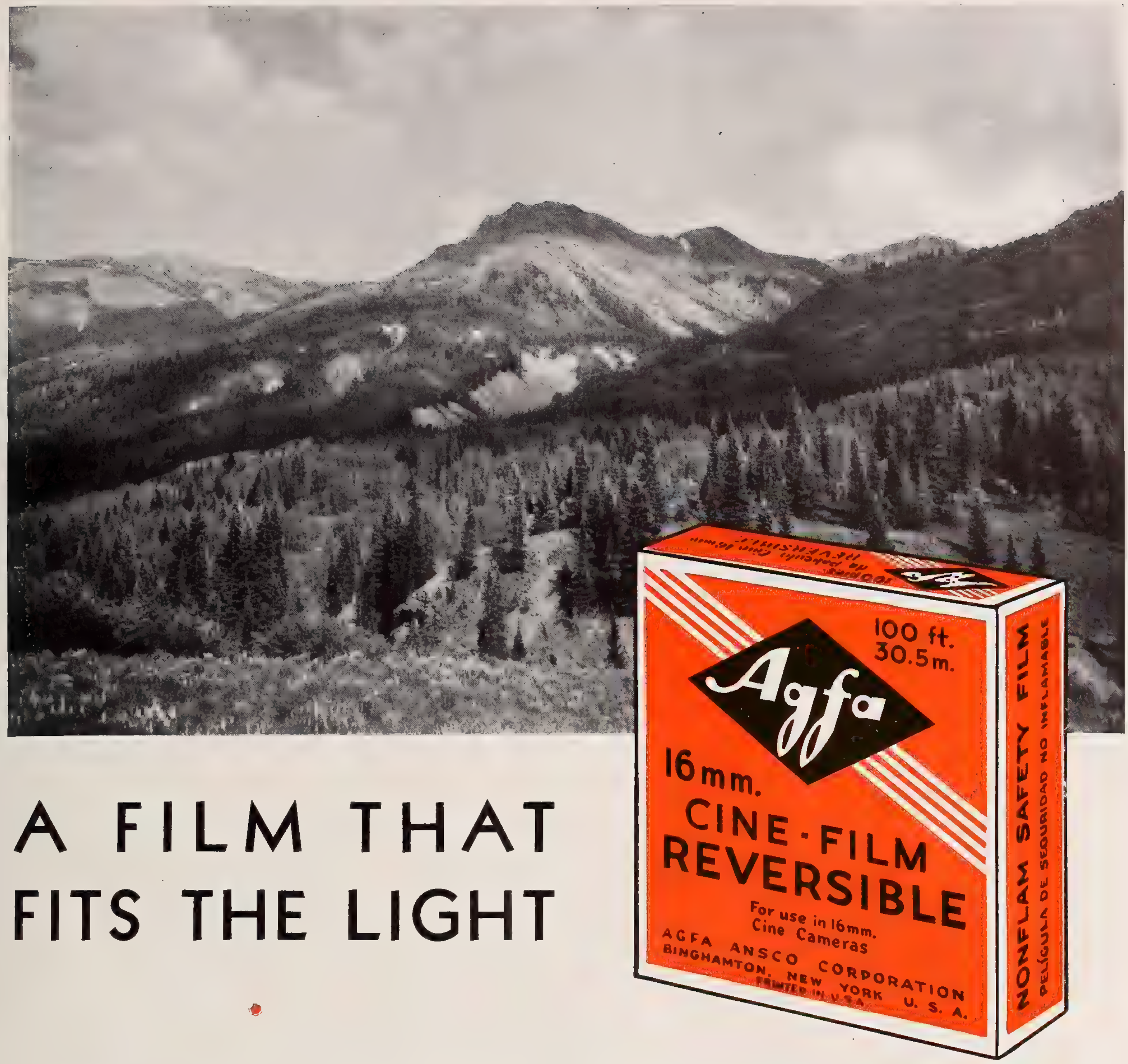
KODASCOPE LIBRARIES, INC., N. Y. C. *Rubber Tires*, a feature length Cecil DeMille production with Harrison Ford, Bessie Love and Junior Coghlan, is offered the home projectionist. This five reel comedy drama, concerning the camping trip of a family in an antiquated Ford, should appeal to old and young alike. Five hundred other equally attractive subjects are offered by this library through branch offices distributed throughout this country and Canada. A new illustrated descriptive catalog is available upon request.

PATHE FILMS, INC., Pathegrams Dept., N. Y. C. The January rental library releases of this library include *Youth*, 400 ft., a picture of world famous youngsters; *Ask Grandma*, two 400 ft. reels, an *Our Gang Comedy; Sailors' Holiday*, six 400 ft. reels, a comedy concerning two sailors on leave. These subjects are available direct or from your dealer.

REYNOLDS, ERNEST, M., Cleveland, Ohio, *Westward Bound*, an exceptionally interesting scenic, and *The Sundown Dancer*, a Hawaiian dance subject, are especially featured this month. The *Gold Seal Catalog*, listing all Reynolds subjects, is available upon request.

UFA FILMS, INC., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one reel subjects, is offered in silent and synchronized form for school use. Entertainment versions are available for home and classroom.

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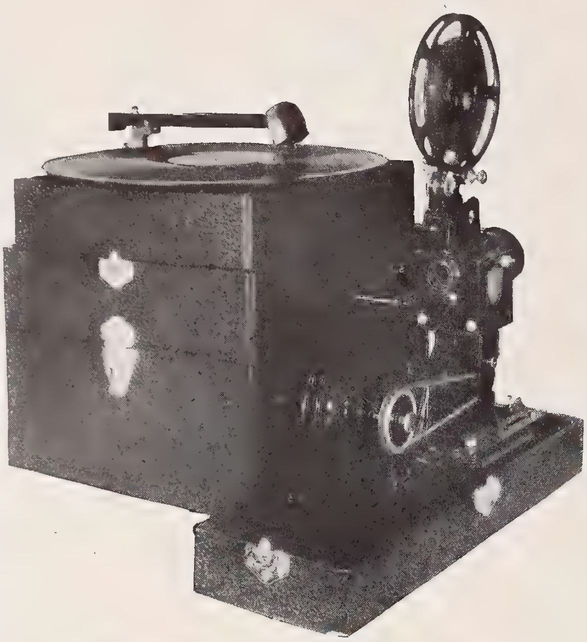

Projector and Motor-Driven turntable with Professional Pickup, in two cases, for use with power radio as amplifier ....Price $135.00

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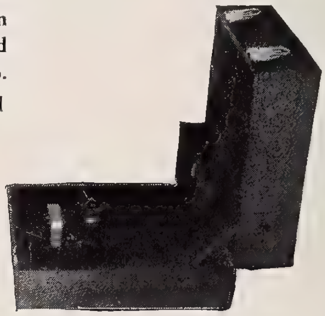
Now, Pathé announces the 9.5mm. PORTABLE Talking Motion-Picture Equipment. The same professional units are used as in the cabinet model. They are contained in a two-unit case, rigidly fastened together for immediate use, or disconnected in a few seconds making two cases of minimum weight and size, easily carried anywhere.

Included with the Portable Equipment is a specially built Amplifier and dynamic speaker of fine tone and amplification without distortion, to be used where there is no power radio.

The Pathé 9.5mm. PORTABLE Talking Motion-Picture Equipment is guaranteed to excel the best theatrical sound production in tone quality.



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PATHEGRAM 16mm. RENTAL LIBRARY

January Releases

Pathegram #8009—"YOUTH"—Grantland Rice Sportlight. One 400 ft. reel. A wonderful picture of youngsters who are now world famous.

Pathegram #8010—"ASK GRANDMA"—Our Gang Comedy. Two 400 ft. reels. Different to any Gang Comedy you have ever seen—100% Pep.

Pathegram #8011—"SAILORS' HOLIDAY"—Alan Hale and Sally Eilers. Six 400 ft. reels. Two sailors seek adventure and find plenty of it. A clean comedy chock full of fun.

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Avendish Films, Inc.	56 W. 45th St., New York City
W. C. Cullen	12 Maiden Lane, New York City
Gillette Camera Stores	117 Park Ave., New York City
Herbert & Huesgen Co.	18 E. 42nd St., New York City
Rabson's	1373 Sixth Ave., New York City
Harvey & Lewis Co.	1148 Main St., Bridgeport, Conn.
Harvey & Lewis Co.	849 Chapel St., New Haven, Conn.
Butler's, Inc.	415 Market St., Wilmington, Del.
Bass Camera Co.	179 W. Madison St., Chicago, Ill.
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Manhattan Film Library	3723 18th Ave., Brooklyn, N. Y.
Buffalo Photo Material Co.	37 Niagara St., Buffalo, N. Y.
Edwin A. Hahn	223 Columbia St., Utica, N. Y.
Escar Motion Picture Service, Inc.	10008 Carnegie Ave., Cleveland, Ohio
Cohen's	1122 11th Ave., Altoona, Penna.
Home Movie Studios	20th & Chestnut Sts., Philadelphia, Penna.
Scranton Home Movies Library	424 Clay Ave., Scranton, Penna.
Starkweather & Williams	47 Exchange Place, Providence, R. I.
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Home Films, Ltd.	Keefer Building, Montreal

PATHÉ FILMS, INC. 35 West 45th Street, New York, N. Y.

EDITORIAL

NOTWITHSTANDING the pleadings of artists throughout the ages, the world has never been willing to accept the dictum of "art for art's sake" and to judge creative effort by its manner, irrespective of its matter. What the artist says has always guided public opinion in estimating him who has said it.

This insistence of the public upon the content of art as more important than the technique of art has been responsible for most of the woes of commercial movies. Producers, if they have tried, have been unable to persuade the world to accept artistic performance as its own justification without reference to what that performance may reveal.

Amateur movies, at the beginning of 1931, now face this problem for the first time. All of us who have been privileged to see personal films in any quantity have come to realize that the period of amateur hesitation with technique has passed. Individual filmers have registered their capacity to make moving pictures of great excellence, as far as manner is concerned. The poor amateur movie, photographically, is the exception rather than the rule. Those who use personal movies habitually have acquired technical capacity.

The world of amateur cinematography, then, is a world capable of coherent expression because its level of esthetic performance is high enough to guarantee clarity of statement for whatever it may wish to set forth in films. This amateur world has advanced to where it will be judged by what it offers. It cannot plead inexperience and it cannot ask special consideration because of the newness of its medium. It must expect the rough and ready judgment which the public gives to other artistic efforts.

This means, of course, that amateurs must take heed of what they say in films. In general, what they say will depend upon what is in the minds and the hearts of those who say it. Here there is much encouragement. The practitioners of amateur movies represent, we believe, a very creditable slice of present day life. They are not "arty" nor are they faddists. They are not, on the other hand, vulgar and cheap minded. They represent the good middle average of their countries. Their filming can rightly be of them and by them and can present them as they are.

Every film amateur should look to his product. He should take care that it is his and not copied after commercial movies or anything else. He should not try to "film down" to the average—"dumb it up" is Hollywood's cynical phrase for this—and he should not try to be unnaturally impressive, austere or "grand." He will be judged, from this time forward, with less kindliness toward his inexperience and with more insistence upon his sincerity. Let him "to his own self be true" and amateur movies will gain a high average of public respect.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

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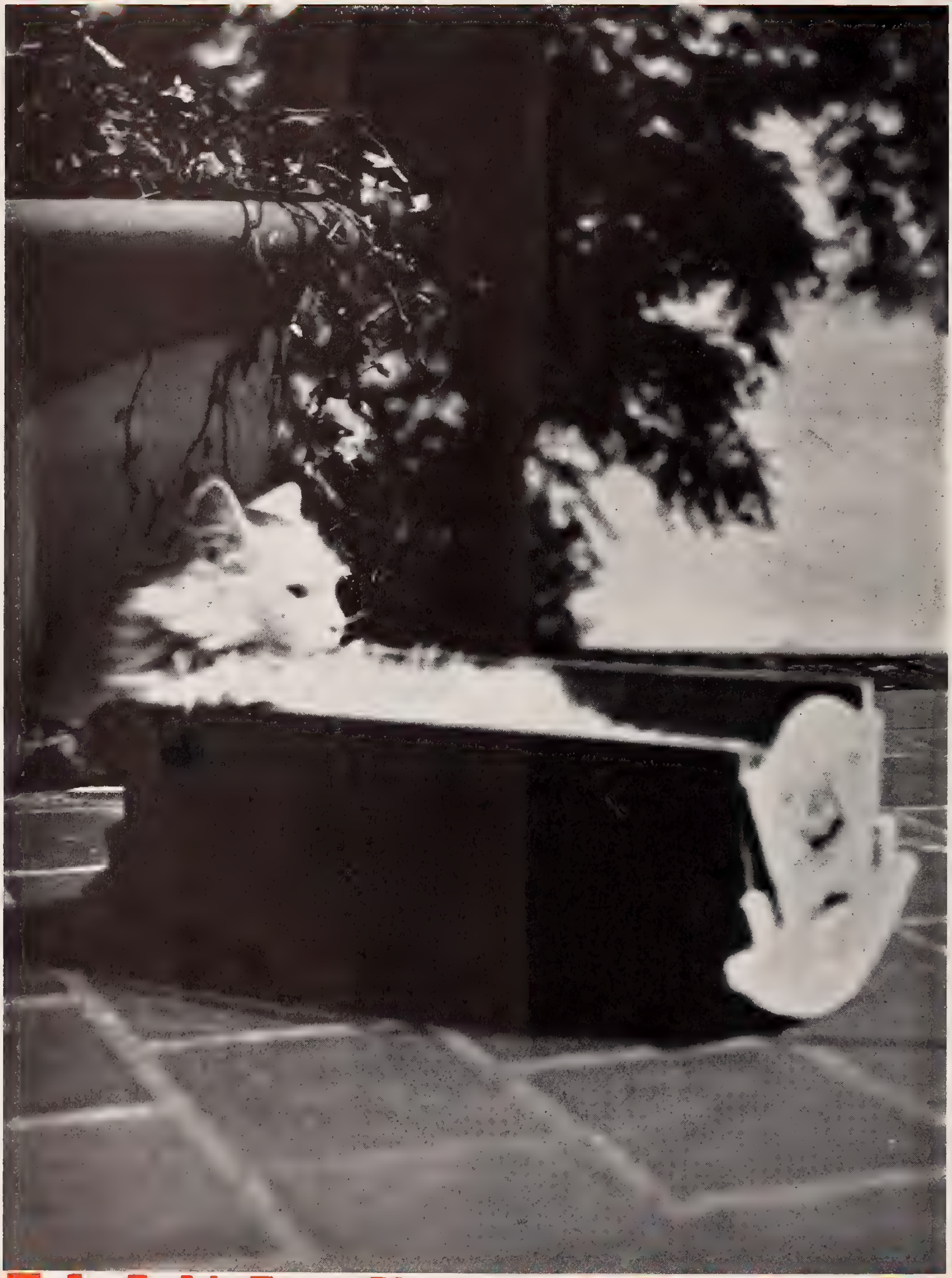

Mrs. Stephen F. Voorhees

Cine siesta

Tips on topicals

JAY LEYDA

Every day and place invite the filming of amateur newsreels

ONE of the most positive signs of health in the amateur cine movement is the great interest in making topical or newsreel films. The movie maker shows wisdom in more often filming actualities—people, places and things—rather than stories in which they are only properties. Topical films are made all over the world by thousands of home filmers. They may include anything from junks in the Shanghai harbor to the baby crying or to Niagara Falls in the winter. They may feature public events, such as a Lindbergh reception, along with purely personal ones, such as the youngest's birthday party. The amateur newsreel possesses the same freedom as the professional.

But, sadly enough, few of these reels are fresh and entertaining. The majority of them are dull and nothing excuses dullness. It is true that the amateur has few opportunities to secure "superlatives," that is, shots of such outstanding interest and value that they are important regardless of treatment or, perhaps, even photography. Again, newsreel scoops, scenes of public interest obtained by no other cameraman, must of necessity be very few and far between. The amateur cannot hope to compete with professional newsreels on these points or in variety of content and locale for he is not working in conjunction with several hundred cameramen whose business it is to film any event of importance. However, the amateur does have the advantage of living in one place long enough to thoroughly know its hidden beauty, possibly its pathos and certainly its humor. The amateur can study and film these qualities in a way impossible to the professional who is concerned only with the new bridge span or the front page convention.

Possible filming subjects are all about you at every time of the year. You might make a reel or a sequence of winter sports, a beach, your pet Persian, the wharfs, a track meet or a county fair. Your topical film can visually connect anything from a bathing beauty contest to the President's inaugural address.

There is no limitation of subject matter. However, with the exception of scoops and "superlative" shots, no subject can be entertaining in itself unless it is interestingly interpreted by the movie maker. The real interest will lie in the treatment and this must come from the mind of the cameraman. The subjects are, of their very nature, commonplace. It is the selection and arrangement of them, originating in the mind of the filmer, that makes them worthwhile.

It is safe to say that, without selection and planning, the topical will be dull. Of course, there are occasions that cannot be planned but the mental habit that planning builds up will greatly aid even in emergencies. The whole reel should be planned and, since the whole depends upon its parts, each shot should be thought out. Even if each scene possesses photographic beauty, it will have no positive value for your audience unless it fits with some central plan or motif. A member of an audience is really more interested in his own reactions than anything else and he expects the images on the screen to affect them. If they do not, he is disappointed and, when his disappointment becomes conscious, he feels it as boredom.

But you need not disappoint your audience if you fully realize the vast power that is in your hands. Through the motion picture, not only can you impress a single image on the eye but you can also express an emotion through arranging the sequence of images, as much so in topical films as in photoplays.

Sequences may be planned in advance or they may be partially or wholly thought out in editing. In editing topical films particularly, we have a greater control over the subject than in actual filming. However, the fundamental principle in both planning in advance and in editing is the same. It is simply arrangement of scenes to produce emotional reactions.

Experiment has proven that different methods of arranging the same group of scenes may result in widely varying reactions from the observer. The Russian, Kuleschow, from whom much of the present eagerness for cinematic experiment in that country stems, interspersed three duplicates of the same scene of an actor with three other scenes, one of a dead man, another of food and a third of a woman. By varying the arrangement of this material, he was able to produce three definitely different emotional reactions. Although identically the same material was used in each case, the rearrangement told a vastly different story. As a simple illustration of the principle, consider several shots of moving machinery: A, a large wheel turning slowly; B, a group of pistons moving swiftly; C, a number of wheels turning at a moderate speed. From this material we could arrange a sequence thus: first, a short shot of B; second, a longer shot of C and, third, a very long piece of A. This deceleration would symbolize the emotion, depression. By adding to the end of the sequence a closeup of a pair of eyes wide open, the effect of fear could be obtained. On the other hand, if we begin with a short shot of a hand plugging in a switch and then follow with a short length of A, a slightly longer length of C and then a long length of B, the effect will be entirely different. The added scenes make the meaning clearer but, even without them, we would still have the effect of the suggestion of two different emotions.

If we can make these inanimate and apparently unrelated scenes produce an emotional effect, how much better is our opportunity with scenes that possess more human interest. Let us consider, for example, a parade, a topical subject that is likely to be filmed by any movie maker. Perhaps the most exciting feature of any parade is expectancy, although this emotion is rarely, if ever, emphasized in film. Who can forget the tedious yet eager waiting for the circus parade when a child? Let us plan to bring out this element in film. We will begin with near shots of those waiting along the curb, taking scenes of the children looking hopefully ahead, of the mothers holding the little ones and of the grown up idlers resting first on one foot and then on the other. These will be interspersed with scenes of single band instruments that come nearer in each succeeding shot. Then will come the scenes of the changes in the expressions of the children which will be followed by a shot of the whole band marching toward the camera. Scenes of the watchers craning their necks and then of the band turning the corner. Then the watchers' admiration of the band leader, their interest in the puffed cheeks of the bassoon player and the rapidity of the movement of the hands of the drummer will all be expressed in closeups of these scenes cut in with the near shots of amused faces along the curb. Obviously, these scenes cannot be taken in succession, for the cameraman would not have time to get from one location to another. However, such scenes can be taken during the parade and spliced together in this or a similar order.

When the body of the parade passes, we must remember that full shots of the clowns and the trappings and cages will not be half so interesting to our film's audience as the little details that are not so constantly filmed. Instead of taking a series of medium shots, we will plan a swift sequence of the details as they would be seen by a spectator along the line. We will have flashes of the trunk, the feet and the ears of the elephant, the gestures and grimaces of the clowns, closeups of the animals in their cages, of the detail of the cages and of the plumes surmounting the howdah. In order to avoid the monotony of continuous short scenes, they will be varied with lengthier shots as if the eye of the spectator rested for a moment on something that had caught his attention. The ending of the parade is a bit saddening and we will shoot the caliope retreating in the distance and then, perhaps, rounding the corner. Some of the children run ahead to see more while the others turn quietly away.

Although equally gay, a lawn party is a very different matter for, unlike the parade, its events do not occur in orderly sequence for the observer from the sidelines. We will first shoot the lawn empty of people but in readiness for the party, next will come a scene of the same place, now partially filled with children. At the entrance we will film the mother and daughter greeting the guests and then come back to the view of the whole lawn, now filled with the children. In taking the games, we will make the camera a participant in each event by filming the action from the viewpoint of one of the players. To prepare for the climax of the reel, we will film the grounds from the angle first used. There will be a pattern of riotous action. Then will come a medium shot of the food being laid on tables and a return to the general shots. Suddenly all games will cease and there will be a concerted rush for the tables. After this, will come a series of closeups and near shots of the expectant children. As the food is served, we will cover only the high points and the action that symbolizes the merriment of the party. The cake will be cut, followed by another scene from the same angle wherein it is already half gone. Then a row of happy children eating with their plates in their laps followed by closeups of the homely details such as the last spoonful of ice cream being removed from a plate, succeeded by a near shot of the youngster glancing at his empty plate and then at the service dish, still half full. Children are unconscious actors and, if you pay attention to the details, you will find many an amusing scene. After a series of these short sequences, we will cut to a scene of the empty and cluttered lawn, then to shots of the children on the sidewalks, homeward bound, and finally to a medium shot of the gardener or a member of the family slowly setting the place to rights.

Ewing Galloway

The ice sculptor—Quebec scene from an amateur topical

Many similar examples could be cited and rough scenarios outlined. However, the fundamental principle is the same in each case—use your imagination to turn the commonplace scenes into sequences that will stimulate some emotional reaction in the beholder. Don't be content with simply seeking unusual camera angles or taking a long series of short flashes. Of itself, this technique means nothing and may be as tiresome as would be the conventional series of medium shots and panorams. There is no set formula that will answer; it is a matter of imaginative interpretation but, if you will recognize the great possibilities of planning an arrangement to create an emotional reaction, half the job is done. The next step is a fifteen minute analysis of the subject that you are about to film. If you can make that analysis while viewing the action, so much the better. If that is impractical, as it would be in the case of a parade, sit alone in some quiet place and think of all of the details and trivialties

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Recipes for titlers

ARTHUR L. GALE

Five simple rules for the writing of effective captions

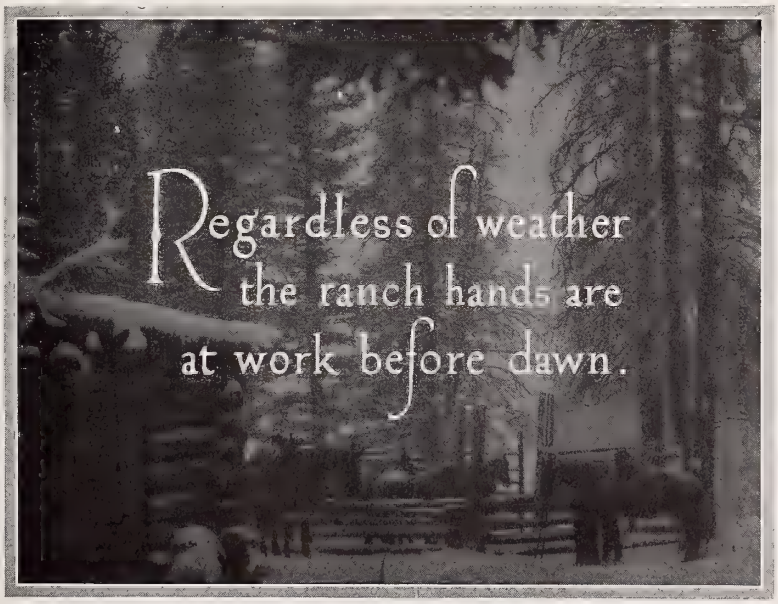
TO DESCRIBE the technique of writing and placing titles, generally used by movie makers, we might paraphrase the old fashioned cook book's "mix and season to taste" with a cinematic parallel, "edit and title to taste." There is hardly any aspect of movie making technique that is more vaguely understood or more in the lap of chance than title writing. Like the cook with her salt or paprika, the amateur knows that titles may bring out the best flavor in his films, wonderfully improving them, but, right here, the culinary parallel ends for, unlike the cook, the home filmer doesn't know that he can also ruin his creation with the "seasoning."

Aware of the importance of titles to the perfection of the reel, an amateur who takes pride in his films will write titles and splice them in. But he will generally word them in whatever way seems best at the moment and insert them wherever chance indicates. It is true that movie makers, guided by general good taste and intuitive feeling, will not infrequently get excellent results but it is equally true that unhappy results are more common, hence more prominent.

In the days of the professional silent motion picture, title writing was developed into something of a fine art. Often, as detailed care was given the wording and placing of a title as was allotted the direction of a scene. Today a well written title is just as valuable to the amateur silent film and, although the refinements of titling still remain a form of art and a field governed by individual taste, there are, fortunately, a few simple rules and principles that are of immeasurable help in getting the best results.

The first step is an analysis of the question of *why* to use titles. The obvious answer is that the motion picture may be incomplete without them. The silent motion picture, with shadow images alone, cannot convey ideas other than those represented in the scenes. Abstract ideas cannot be presented at all. It would be very difficult to do justice to Kant's *Critique Of Pure Reason* in a movie. Again, the picture cannot comment on itself except by the limited technique of the Russians. If we want to emphasize a particular object or quality in a scene, we shall have to do it in a title. If we wish to give the audience information not included in the scenes, we shall again be compelled to resort to a title. There are many other reasons for using titles but, in considering nondramatic films, these are the first that come to mind.

An informative title enhancing dramatic value of next scene


Regardless of weather the ranch hands are at work before dawn.

Background by Charles J. Belden—Titled by Ralph R. Eno.

Having decided to write titles for a given reel, the first question that will occur is where to place them, for they cannot be properly written until their location is decided. It is pretty obvious that the content or thought of the title will be determined by the scenes that are to follow it and, what is not so apparent, the style of the wording will also be conditioned by the title's location. Placing titles is so interrelated with wording them that rules for the former also serve as guides to the latter. But, since the question of where to insert titles inevitably comes up first, we will consider the formula from that angle.

One of the most important functions of a title in an amateur nondramatic film is stimulation, that is, attracting the attention of the audience and arousing its curiosity about a forthcoming scene or sequence. Hence our first rule in placing titles is: ***Insert titles before sequences*** (a sequence is a series of scenes about the same general subject) ***where they will arouse the curiosity of the audience and stimulate its interest.*** An example of the application of this rule, culled from a recent *Pathe Review*, is the title, *The king of the corner lot*, which preceded a sequence of a goat exploring a pile of tin cans. The wording of the title naturally arouses curiosity about the following scenes and causes the audience to wonder what is coming next and thus hold attention.

Often we wish to enhance the dramatic effect of a scene or, indirectly, to emphasize some quality in it, building toward a climactic effect or providing a high spot in the film. This brings us to our second rule: ***Insert titles where they will increase the dramatic value of a scene or sequence.*** The title, *The heavy waves pound ceaselessly against the cliff*, spliced before a sequence of scenes of the ocean beating against the rocks, is an instance of the use of this type of title. You will note that it gives no additional information but that it does reenforce the effect of the scenes. It makes action appear dramatic and important that might otherwise seem to have no special significance. It strengthens the emotional effect.

Our third rule is: ***Place titles where you wish a pause in the action or where you wish to indicate a new train of thought.*** After a long series of scenes about a similar subject, a pause in the sequence of scenes is often desirable, if for no other purpose than that of creating a feeling of leisurely tempo throughout the reel. Such titles would also ordinarily cover the purposes of one of the first two rules noted above. The use of titles

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The family album

E. J. BALTHAZAR

How to tie together odd shots with that old parlor "prop"

IT MAY strike the reader, as it has sometimes occurred to the writer—no less a cine maniac than the worst—that an invitation to a brother cine fan's showing was not attended with an inner feeling of pleasure that such a prospect should convey. Lack of editing, lack of planning in advance and the possibility of faulty camera work all contribute their share to the general shadow that may darken the anticipation of a projection party. Although a deal has been written on these points and such errors have been properly emphasized, there are other sides of the question which have not been widely discussed.

When the youngest of the family appears on the screen, when Uncle Ned, Brother Bob or Aunt Maria flash on in succession simply standing still, sitting or walking toward the camera, the possibly helpful criticisms of the audience are silenced and a general polite murmur may be heard, "How good of Bob! Nice. How cute!" But individually and collectively the audience may be thinking, "How tiresome!" The personal element silences criticisms and it is doubtful if the dullest reel of shots of the family and friends has not received the conventional mead of praise. It is hard enough to get frank reactions from a friendly audience on any type of film, but is practically impossible to get it on personal subjects. Hence the movie maker must rely on his own judgement as to what is interesting or dull, as to what is entertaining and what may stupefy, although, when he does make a hit, the extra and generous enthusiasm will reassure him. Negative criticism is the only thing on which he cannot count in determining to screen or not to screen his personal films. But personal subjects need not be a blight on the evening's entertainment for they, too, can be made interesting and amusing. Nor is the solution so difficult if the amateur will give these films the care they deserve.

And brother's snow ball lands in the freshly baked pie

The all around answer to the question of how to make entertaining scenes of family and friends is to build up sequences to supplant pot shots with planned series of scenes in which the subject is doing something of interest. Thus, instead of a single shot of brother Bob walking toward the camera, we could first take a medium shot of him making snowballs in the backyard, follow with a near view as he takes a shot at the garage door, then return to a medium scene as he leans down to his ammunition pile for a new projectile. Next to a closeup as he winds up to pitch it with particular care. Then comes a closeup of a lemon pie on a windowsill. The snow ball cuts across the scene and lands with disastrous results in the pie. The sequence would end with an indignant face peering out of the window and a short shot of the place where Bob was, but is no more.

This is only by way of example. Countless variations are possible, short or long. The fact that such a treatment is more entertaining than a series of unordered pot shots is obvious. However, one cannot always plan such a sequence and, at the best, there is bound to be an assortment of unconnected scenes in any movie maker's collection of family film. We had such a collection of family shots and soon learned that there was little or no entertainment value in them for others.

Cut and edit as we might, they could not be improved to the point of making an appreciated feature. So we ceased to project them for our friends and, lo and behold, no one missed them. These scenes consisted of unrelated shots of Father, Sister, Baby, the dog and Harry. As well haul down the family album and expect friends to get enthused! But out of this critical evaluation a scheme developed. Why not treat this stuff as a *movie album?* We worked out a solution along this line and the next time friends came to the house, not waiting until extreme courtesy caused some guest to ask after these reels, we bravely brought them out. The rest reads like one of those ads., "They didn't think I had it in me. . . .", and at the next gathering we were urgently requested to screen the *Old Family Album* again.

Here is the description. You have, let us say, the following scenes: Dad reading his newspaper and smoking a cigar; Sister Sue seated on the front porch; Harry walking toward the garden hedge; Baby Betty getting her big toe into her mouth for the hundredth time; Fido chasing his tail. Take one frame of each of these shots to your dealer or, if you have enlarging equipment, you can do it yourself, and have two stills made from each clip. Then paste on a separate page of a large scrap book one of each set of stills. Place the other print on a piece of black cardboard and, focusing your camera very

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Homework

EPES W. SARGENT

Showing cameras and mothballs need not meet in winter

PLENTY of cinematographers stop work around the middle of November. They snap shut the carrying case with an air of finality and declare they are washed up, through, finished and at rest until spring. And they think they mean it. They may even resist the holiday temptations.

Then something happens. Perhaps the steam pressure is run up on a cold day. Some of the moisture condenses on a window pane. It looks like a great lighting effect. Out comes the camera and some member of the family is persuaded to pose against the delicate tracery of the frost crystals, perhaps, for a cinematic effect with the shadow side unlighted or, perhaps, for a back lighted shot with a lamp or reflector. It may be that some youngster in the family has discovered the once common trick of making a peep hole in a frosted window by heating a coin and holding it against the pane. The frost melts, leaving a neat circle of clear glass. By filming the outside scenery through the hole, beautiful vignette effects may be obtained, the frost, surrounding the clear glass, framing the picture. Objects other than coins could be heated to make the peep hole. For example, a little square piece of metal, substituted for the hot coin, would give a rectangular frame of frost. It would be possible to duplicate most of the familiar mask effects.

It is better to play safe and stay indoors. If you have lights—and most camera workers now have at least one—there is a chance to do a lot of work with which to break the long evenings when the radio palls and there is nothing to do socially.

Climax of the comic tragedy of the home brew which exploded

But, instead of "just shooting," why not arrange short, simple continuities? Select those which do not have to be rushed through at top speed. It will be a long winter. Take your time. Shoot only when the spirit moves and only as long at a time as your interest holds.

If you have an open fireplace, you will want a family group around the log fire. Shoot toward the fireplace from the rear, getting a silhouette effect. Shoot diagonally into the fire, including some of the party off to one side. With the fireplace cold, put the camera where the logs naturally would be. Set your light close by, pointing upward, and shoot into the group. Make a dozen experimental shots and use only the best two or three.

If you want a window frosted quickly, select a cold day and place a bowl of hot water on the sill for a time. You can then easily get the scenes mentioned above. What other subjects offer continuity possibilities? Bridge? Surely. The radio? Yes. A good book and an easy chair? By all means. A taffy pull? Such things have happened. Junior helped in his school work by Dad or Big Brother? Not a bad idea.

Now what to do? Well, why not make a story of a winter evening at home? Arrange all of these comfortable home scenes into a continuity, ending with the fireplace group, working in a few feet of wintry outdoor stuff for contrast.

For instance, Dad comes home in a snowstorm. Just as he comes up the walk take the camera outside and shoot him through the flakes. Then (or some other time) cut to the hall. Dad shucks off his coat and hat and rubbers. Mother makes him hang up his hat, spread the coat over a chair to dry and put away his rubbers.

Now he goes into the dining room and finds the earnest young student. In the kitchen Sister Susie is having a taffy pull. The radio is going full blast in the living room and, in the library, there is a bridge game in progress. All of these scenes can be made in closeups and near shots. Finally Dad finds peace in a pipe and a paper under a shaded lamp in his den. Eventually everyone gathers about the fireplace for a good night chat. Select some lead title that seems to fit and get your subtitles out of *Snow Bound*. Do not try to make all of it in one evening. Spread it out, being careful to note who wore what in each scene made.

There is a good hundred feet in a story which tells just how much mischief one small boy can get into during the course of a snowy afternoon. And you can get another reel from the interrupted courtship of sister and her best beloved. You know the usual interruptions. You can explain it is "just a story" but he may take the hint for future occasions, at that.

There is another story in the taffy pull. Show a closeup of someone with jaws clamped into a piece of warm taffy, someone else sitting accidentally in a pan set aside to cool, a rhythm shot of the taffy being pulled by a pair of pretty hands and finally the baby of the family all smeared up.

There are possibilities in a [Continued on page 44]

Advanced title making

C. W. GIBBS

An excursion into the finer points of the titling topic

CINEMATOGRAPHY is a very new art and too much elementary help cannot be given but there are always some who have advanced further in the subject and for whom articles on the fundamentals are too simple. For the benefit of these readers we will suggest a few new thoughts on the ever interesting subject of title making.

J. H. Ahern

Titles can do a lot toward helping continuity by carrying the story along with words. The customary title of white letters on a black ground, though better than a title made up of black letters on a white field, is not satisfactory for all films. In my opinion, it should only be used for the type of film that we might term "snaps" or news pictures. For your other films, more thought should be put on the selection and procedure of title making. Try to make the titles integral parts of the picture. Always remember that the purpose of all cine work is movement. Titles may, however, interfere with the movement and, because of their intrusion, may chop up the continuity. Therefore, keep the titles at a minimum and have them good. One gets interested in watching a picture and then, perhaps, an abrupt, cold title appears and destroys the illusion that the scene has so carefully built up.

Suppose we study this phase a little more. We have a film showing a number of beautiful scenes made in the parks. The majority of the exposures were made on bright, sunshiny days. When these scenes are projected, the total reflecting power of the screen is fairly high. If the titles are made in the usual form of white letters on a black ground, the screen brightness will be very low. An abrupt change in this factor occurs. This wide variation, after the eye has become accustomed to a greater amount of light, is very irritating. Many abrupt changes in screen brightness will cause the eye to have a sensation of fatigue. A reel such as that described could have the titles printed on a photographic background similar in quality to the scenes shown in the film. This would give a more uniform result throughout the reel and make it easier for the audience to observe.

As a suggestion on the making of appropriate photographic backgrounds, it is recommended that the photographer enlarge a frame of the scene and then have a soft focus enlargement made from that to use for the lettered background. The reason for the soft focus enlargement is that this will kill whatever graininess is apparent and the print will have a better quality. Another reason is that the enlargement, not being sharp, will not seem as important as the lettering and the observer will look at the background without really seeing it or, to put this in other words, he will read the title while the soft background will merely give a suggestion of the theme and carry the continuity along without demanding any attention, as would not be the case if the background were sharply focused.

The question of lettering styles is an important one. Use lettering that fits the films. There are many styles of lettering that may be used, each having a different character. Certain styles like "Old English" and some of the modern lettering should only be used on the main title. Extra footage should be allowed if the lettering is a little out of the ordinary, as it takes some people time to figure out things which they are not accustomed to seeing.

A study of the sad writhings of a reel of untitled film

Let us look over a few styles of lettering and see just how they would fit into reels with different characteristics. The type marked number one in the chart on page 40 is very common. It is fairly good for main titles and good for subtitles. It photographs well and is easy to read on the screen. Style number two is a modern development of number one. Notice that capital letters are not used and the width and other proportions of the lines are much more graceful than number one. This style would be excellent for the subtitles in a smart, sophisticated film. Number three is a modern development of the type marked number four. Number three is a little more difficult to make than number four but the slight variations give it a little more importance. This style would go well with any ordinary film.

The styles marked four and five are very common. The main difference between them is in their proportions. This difference gives number five a little more emphasis and makes it more suitable for main titles. Number four could be used for the main titles but it would fit the subtitles better. Number six illustrates an extreme form of modern lettering. Its only use would be as a main title in a modern, abstract film. The remainder of the styles illustrated are, as styles of type, very good but their use in titles should be avoided as much as possible. The only way that these styles can be successfully used is to make the fine lines in the letters somewhat heavier. Doing this, however, will destroy the grace and proportion.

Do not have more than one letter style in a reel, except that you may have one style for the main title and another for all of the subtitles. Another writer might advocate a great many styles of lettering in the titles of a film, having each title of a nature to fit the theme of the picture at that particular point. The reason against such a procedure is that titles are an intrusion in a film. A perfect film would not require any titles. A wide variety of type would give the observer a restless feeling and he would keep wondering what was coming next. Such reaction would tend to give the titles an undesirable position of importance. It is better to have the styles fit the theme of the picture as a whole.

We have talked a bit on lettering styles, forgetting, perhaps, that all photographers do not have a little artist in the home. Lettering is very easy to do, however, if we confine ourselves to a few simple styles. If the reader has a title outfit, he naturally would not be interested in styles of lettering, thinking, "Why bother?" The only reason that can be offered for bothering is that it will be possible to use any kind of ink or The letters that are supplied with the title outfits are excellent for the majority of amateur films but occasionally you will have a reel that you are especially proud of. For these reels, at least, make titles that are unusual. The special hand made lettering will give the refinement that is in keeping with the effect desired.

But order and clarity come at last with its editing and titling

J. H. Ahern

It is a common procedure in lettering for one to use any kind of ink or paint that happens to be available but it is best to use only show card colors. Jars of this paint can be obtained quite reasonably at any art supply store. Showcard colors are very easy to apply and they dry with a very smooth, flat finish. This dull finish will eliminate the objectionable reflections which sometimes occur when other types of paint, not so specially suited to titling, are used.

Doubtless, the reader is acquainted with the fact that all photographic emulsions have certain characteristics. Those that the amateur hears mentioned most frequently are speed, latitude, contrast and color sensitivity. One important factor that is rarely brought to the photographer's attention is the resolving power. The resolving power of an emulsion is a difficult thing to measure accurately even under standardized laboratory conditions. No catalog of the factors involved in the measuring of resolving power will be brought up at this time; sufficient is it for us to remember that the resolving power of an emulsion is that property of the emulsion on which depends the rendition of fine detail. You have probably noticed in your films that freckles, eyelashes and the other fine details are usually lacking. This is because the photographic emulsion is made up of tiny light sensitive crystals scattered through a coating of gelatine. If the emulsion is slow in speed, there are a great many very small crystals arranged closely together. To get speed in an emulsion, we must have crystals of a relatively larger size because the larger grains are the more sensitive. In the high speed emulsion, the crystals are not present in such great numbers as they are in the slower emulsions. In any emulsion there are spaces between the grains, the spaces being greater in the high speed emulsions. If we photograph a very fine black line drawn on a white card with an emulsion of the cine negative type we will find, on close examination of the film, that some of the larger grains, on which the line was focused, had a portion of their area extending over into the area which received the radiation from the white card. Even though only a small portion of the crystal was affected by the light, the developer reduced the entire crystal to metallic silver. Part of the black, therefore, extends over into the image of the line. This effect naturally causes a loss in sharpness. The larger the grains, the more noticeable is this loss. Then, again, the reverse of this also helps to cut down the resolving power. At the edge of the line there may not be any crystals present to receive the light and, after development, the transparent portion of the image representing the line photographed would extend into the area representing the white card because of the intersections between the crystals. Under a low power microscope, the line would have the appearance of the teeth of a saw. Another effect that reduces the resolving power is that, when one crystal is affected by the light, it sometimes exercises an action on adjacent crystals and causes them to turn black when the film is developed, even though the adjacent crystals had not been affected by the light. If a crystal right at the edge of the line was affected by the light, it might cause grains to be developed in the line area.

Another interesting effect is due to the fact that there is an appreciable thickness to an emulsion and the tiny crystals are scattered throughout this thickness. When light strikes an emulsion it passes through the gelatine coating. In its passing, it strikes the surfaces of the crystals and is reflected. These reflections scatter the light in all directions through the emulsion and

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Printing magic

HERBERT C. McKAY

New film worlds to conquer await home "lab" experimenters

TRICK printing is not the happiest expression which could be used to describe specialized manipulation of the amateur film printing machine but, since the term is commonly accepted as a description of such manipulation, it will have to be accepted in default of a better. Broadly speaking, the term applies to any printing procedure other than the more or less mechanical process of running two films through the machine in contact with each other at a uniform rate of speed. By a slight variation of this procedure, many special effects may be had which, at first thought, would seem possible only through camera manipulation, a discovery which opens new vistas to the experimenter.

For instance, it is not generally known that fades may be made in printing which are quite acceptable on the screen. If the negative is reasonably thin, so that the printing aperture which controls the light is small, it is possible to make a very good fadeout by gradually increasing the size of the light aperture while the film is passing through the printer gate. From one and one half to two feet of film should be used up during this process. Upon development, it will be found that the gradual increase of light has produced more and more overexposure until, at the end, the film is almost black. Of course, if the negative is dense in the first place, the printer aperture will have to be quite large for normal printing and it will be more difficult to produce an overexposed effect through a dense negative. If a case like this is encountered, the fade can be produced without the negative at all by means of a method which will be explained later in this article.

Lynwood M. Chace

With a normal negative, however, a fade in can also be accomplished in the reverse manner to that described; that is, the aperture would be wide open at the start and gradually closed to the normal operating position. Where a scene is to be faded in, it is essential, by means of preliminary tests, to determine the proper printing aperture for the principal part of the scene.

With special printing methods, it is also not difficult to produce iris effects. In order to do this, the first step necessary is the making of a printing mask. This mask is nothing more than an auxiliary strip of film. Such a mask, often used in professional trick work, is called a "traveling mask" and permits of the most complicated trick effects. This mask strip is made in the camera which is first loaded with positive film stock and then directed toward a plain white surface which is brilliantly illuminated. The exposure needed is about eight times that given to normal negative under the same conditions. Thus, with light which would permit the making of a fairly good copy of a photograph at *f*:8, we should use a stop of *f*:2.7 for this purpose. Now, while the camera is running, an iris dissolve is operated smoothly and evenly in line with the lens. The iris should be both closed and opened, each operation consuming about five seconds of actual film time with a separating strip between each also running for five seconds. This latter procedure will give a strip of film between the two iris effects in which each frame is completely exposed. After such a film is developed, the usual iris effect will be found but, instead of the halftone negative which would normally be expected, the film will be intensely black in the dark portion. The film is then cut in two in the middle of its fully exposed area. This operation will provide two masks, one of which may be used for an iris in and the other for an iris out effect.

Inserting dissolves is but one effect of printer versatility

How are we to get this transferred to our picture? Let us assume that we have selected the scene in which the iris is to be used. The film mask we have made is placed in the printing machine face to face with the unexposed positive film just as if the mask were the normal negative. After both films have been placed in the gate of the printer so they will start in the correct printing position, a small notch is cut simultaneously in the edges of both films to establish a fixed relationship. Or, our iris mask film may have one frame permanently marked and the positive film, whenever used with this mask, may be marked to match. In threading up the printer for this first operation, the transparent or clear end of the mask film should be run as the beginning, being matched with the beginning of the positive. After a fairly strong printing light aperture is adjusted, the machine is started and both films run through the printer. This process prints the first frames of the positive stock solidly black, while upon the succeeding frames a circle, gradually increasing in size, will be left unexposed. As soon as the widening circles have all been printed and the solid black frames of our mask film start to pass through the gate, the machine is stopped, the light turned off and the positive film is rewound until appearance of the reference notch which was used to indicate the place at which the iris mask began. Next, the printer is again threaded but with the picture negative in place. This is printed in the usual manner, but with a special procedure employed just as the end of the scene is reached, if an iris out effect is desired. Before the scene has been quite run through to the very end of the picture negative and at some one of the last few frames, the positive and negative films are again matched by cutting a little notch in the edges of both films, as was done at the beginning. The picture negative has now served its purpose, as the film has now completely received the picture image. To insert the iris out at the end of the scene, we must have recourse to our second iris mask. The transparent end of this mask is now put directly in the place of the picture negative and the printer is turned backwards in contact with the mask film until that portion of the mask film which is completely opaque is reached. The printer light is again turned on, and the printer is run forward in the usual way until the mask has been completely run through. In this procedure, the film which has already been exposed through the negative is now exposed a second time, but a portion of each frame is successively protected by the circular black image of the closing iris while the rest is allowed to print completely black. When this film is developed, an iris dissolve effect will be exhibited which cannot be distinguished on the screen from that made with a camera iris.

Mrs. Fred Waller

A printer, as well as "pan" and a filter, will give you clouds

A variation of the iris is the curtain dissolve. This is exactly similar to the iris except that, instead of a circle which continually grows smaller, we have two leaves or curtains entering on each side of the frame, gradually cutting off a certain portion of the negative until the two curtains meet in the center of the frame, completely obliterating the image. This mask is used just exactly like the iris mask. It is, of course, obvious that square closing dissolves or other odd shapes may be used in the same way. Another effect which special printer manipulation will produce is the "vision" which is cause for a great deal of wonderment among the uninitiated. It is somewhat more complicated to work out than are the effects already described but, well done, is certainly worth the trouble involved. As with the other effects, the pattern for the vision area is made in the camera. As in making previous masks with positive film, we start with a white surface highly illuminated. Now, for our vision area, we wish a dead black space in this white area—a nonreflecting black surface that shall follow our predetermined outline. To get this, we simply cut a hole in the card which forms our white surface. This hole will have a shape which will correspond to that of the area used in the vision. For instance, if the vision is to appear inside a picture frame, this hole will have the same area as does the picture frame in the finished picture. Behind this hole is placed a deep cardboard box lined with black velvet. This makes a true "camera cave" and provides a background blacker than any kind of black paint or ink. If a continuous printer is to be used, this black area is photographed on a piece of positive film that will run as long as the duration of the vision.

If a step printer is used, however, only a short strip of this film will have to be made for a stationary vision. A clipping four or five inches long will suffice. This is registered over the aperture of the printer, making sure that the frame lines accurately match with the aperture, and is secured in position with two small strips of adhesive tape. This tape must be narrow enough to lie in the channel between the film edges but must not lie upon that part of the track which comes in contact with the film. It must also be short enough not to engage in the claws of the mechanism. With this master frame fixed firmly in place, the required length of positive film is run through the printing machine. For the step printer, again, we may print only a few frames from this positive film and later affix this second mask to our step printer as we did the first mask. At any rate, we must have two corresponding masks, one having the vision area in black upon a fully transparent field while the other has the same area transparent upon a solid black field. Suppose we call these, respectively, mask number one and mask number two, mask number one being that in which the vision area is black.

Next, we have to make our picture, or action negatives, to provide the actual action for our vision. In one of these negatives, the subject introduces action appropriate to that of a person seeing a vision while the second negative depicts the vision seen. Of course, special care will have to be observed in timing both negatives and in placing both subjects so that, when combined, they will appear definitely related to each other. Let us call these two negatives the main and the vision negative. The vision action, in taking, is, of

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Winter cruise cinematography

J. BERG ESENWEIN

Advice for amateurs who follow sunshine with their cameras

NEXT to getting a movie record of the children, it would seem that the recording of one's vacation trips and travels is the most popular activity of the amateur movie maker. Nor is this hard to understand, for here is one of the surest ways of recreating the pleasures and beauty of those trips and of reproducing for your home audiences the interesting lands and people you have seen. But this can only be well done if the pictures are well taken and, in doing this, many of us are merely beginners. This new hobby may sometimes seem pretty complicated and its tools rather technical and precise. However, it is in this very precision, in this fool proof quality of the modern movie camera, that our cine salvation lies. With a few simple precautions and a little common sense, we can make them serve us, beginners or no. On a recent trip, and nearly the first one, the writer was able to bring back movies which later were used commercially by the steamship line running the cruise. Let us condense into a few words a number of do's and dont's gathered from that experience.

Stadler—Courtesy Bell & Howell

Deck sports furnish plenty of action for the cruising filmer

Carry more film than you expect to use and don't be stingy with it in shooting. A scene that is not worth five feet or more is not worth taking. You can always delete footage but the loss of a fine scene is irreparable. You will probably use it all anyway and it is not always convenient and seldom economical to buy film in foreign countries. If the trip or cruise will take you to tropical or semitropical climates, film should be bought in sealed tins and used no later than a day after opening. Once exposed, it should be carefully wrapped in light proof paper, then in some highly absorbent covering such as newspapers and kept in a cool, dry place. This manner of storage will carry it through any trip of normal cruise length. An advantage to Americans of buying film in the United States lies in the assurance that it will be of American manufacture, a fact on which will depend the payment or nonpayment of duty when returning. Complete freedom from trouble on this point can be gained by registering at the United States Customs Office as domestic products all of the film and equipment that goes with you.

With the strong light and bright colors of the tropics in mind, one should consider the use of a 2X and a 4X filter. These will give fine color rendition with "pan" film, bring up clouds in beautiful sweeping land or seascapes and help generally in controlling the exposure under the unsual tropical conditions of light and reflection.

If you have a turret mounted camera, complete lens equipment should include the following objectives: the standard one inch *f*: 3.5 lens for all general shooting, either in a focusing or universal mount (while you gain in flexibility with the focusing arrangement you must lose in freedom from care, so that this is a matter of individual decision); a one inch fast lens such as the *f*: 1.5, *f*: 1.8 or *f*: 1.9; and a telephoto lens of some sort. Should this last be no more than two inches in focal length, it can be used for getting closeups from a distance and in getting moderate telephoto shots without the use of a tripod. Lenses of three inches or greater focal length require a tripod at all times for best results, no matter how steady you may feel your camera stance to be. With the four inch telephoto, the writer secured fine views of Stromboli in eruption, the snow cap of Mount Etna and many other distant scenes that otherwise would have been nearly meaningless, while the fast lens will bring interiors of churches, bazaars and dark mysterious alleys usually unattainable.

One adjunct to the camera which will enable getting many fine shots is the right angle finder device. This is important for several reasons. It avoids the selfconscious posing which might spoil many a picture; it enables one to get many scenes and closeup portraits

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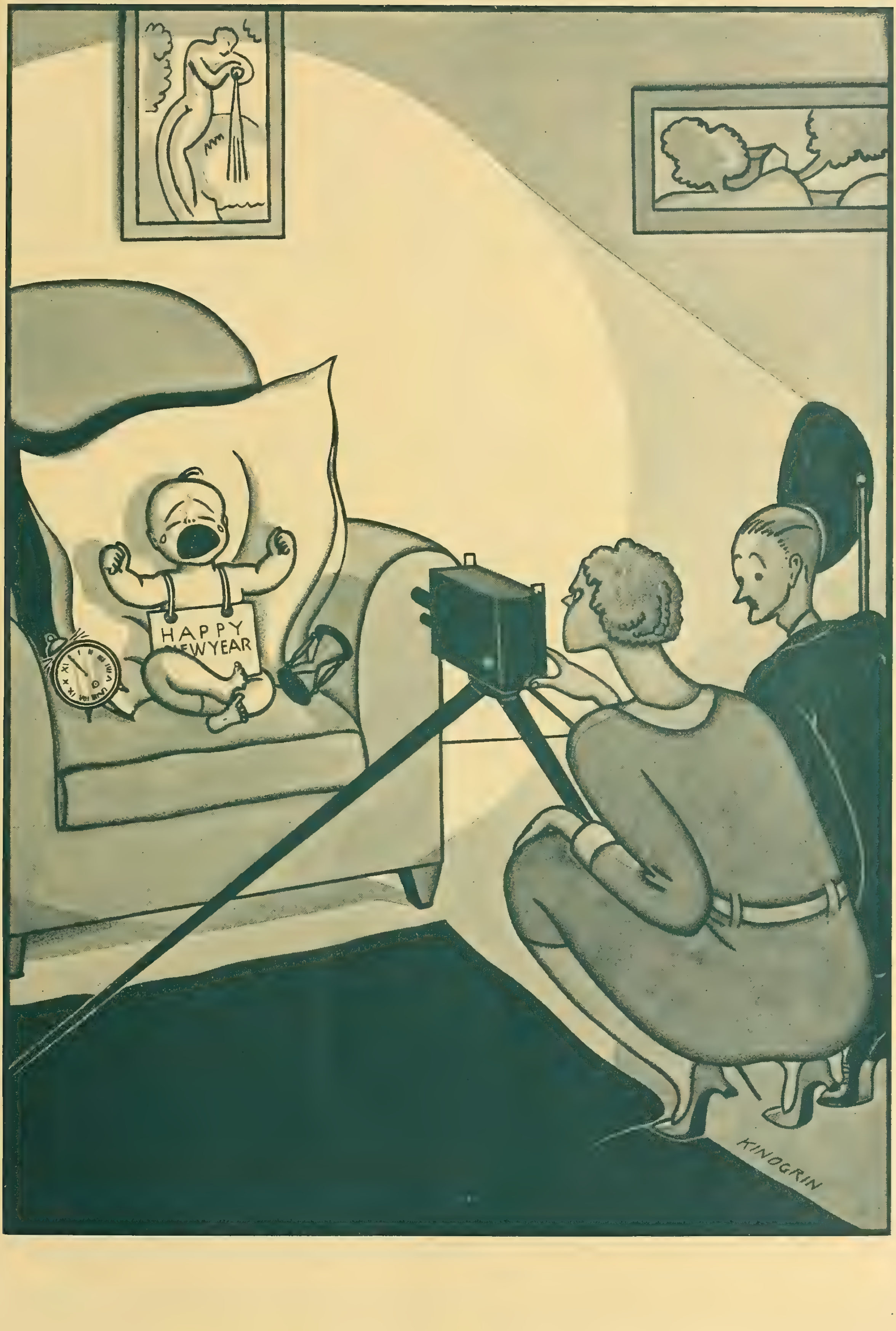

HAPPY NEW YEAR
KINOGRIN

"Don't you think we could wait until next year, dear?"

Critical focusing

ARTHUR L. GALE

Technical reviews for the amateur cinematographer

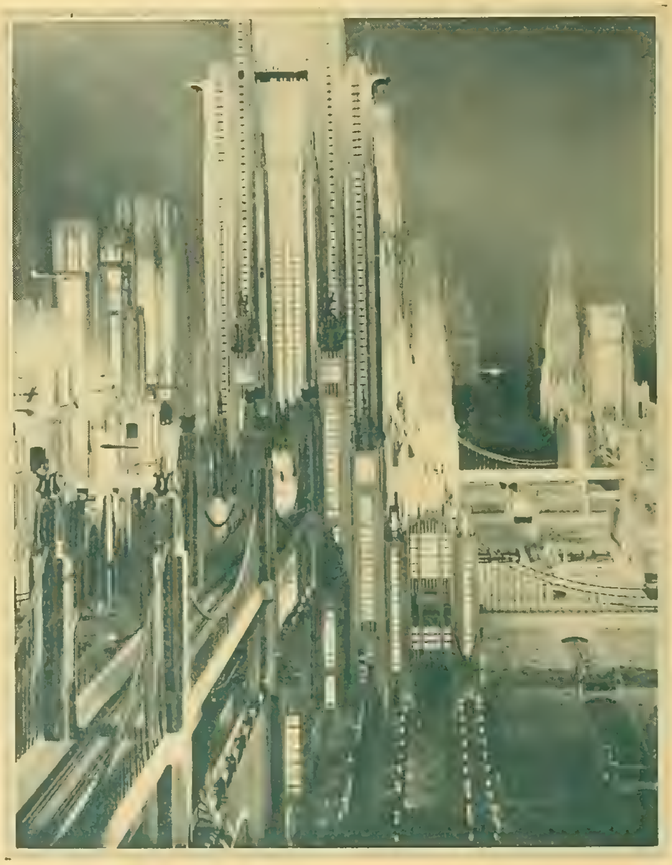
Morocco ■ *Direction:* Von Sternberg, who directed this picture for Paramount, does not disappoint his followers. He offers well studied camera angles and a considerable amount of traveling camera work which is so handled that it creates exactly the feeling of indecision that was sought. The final scene, which is continued until the heads of the women walking away from the camera disappear over the dunes, is well worth careful attention. By all the rules of cutting, it is far too long, yet, in this case, it creates the suggestion of finality desired by the director.

Du Barry ■ *Camera treatment:* this United Artists picture opens with an impressive shot where the camera, pointing straight up a low terrace, includes a long line of French guards on each side of the scene. When the King appears at the end of the double line, the camera travels forward to meet him and, then, as he advances, it moves backward between the lines. Although this shot is purely atmospheric, it is useful to the amateur as an example of the decorative effects that may be obtained with a traveling camera. Although of no practical value as guides in his own work, the massive interior and exterior sets will interest the amateur.

Kismet ■ *Direction:* First National directors have obtained a sweep and spaciousness in this picture that defies exact analysis. It is decidedly worth viewing as a study in both tempo and direction.

Escape ■ *Scenic treatment:* made in England by Radio Pictures, this production of Galsworthy's tale offers many exceptional outdoor scenes where the camera was so placed as to greatly enhance the scenic value of the background. Study of the camera angles used is worth while not only from the viewpoint of story production but also from the viewpoint of the amateur making scenics.

Continuity: while, strictly speaking, the outline is not a plot, it shows how well a series of episodes can be tied together if the central character in them is the same. In this picture there are six or seven distinct episodes, each with a different situation and a different cast except for the central character. The idea has already been recommended in Movie Makers for the preservation of continuity in travel and scenic films and has been successfully tried by amateurs.


Fox

A future metropolis forecast with models in "Just Imagine"

Sin Takes A Holiday ■ *Camera tricks:* to indicate the heroine's gaiety in this Pathe picture, a series of short scenes of her amusements, dissolving into each other in succession, is substituted for the number of laborious scenes that would otherwise be necessary. For example, a scene of a pair of skaters in a pirouette, shot from above, dissolves into a scene of a spinning roulette wheel. After a short scene of the game, there comes another closeup of the spinning wheel which dissolves into the wheel of a racing automobile. Although these particular effects may be too intricate for the amateur, they will suggest similar ones that are more practical.

The Big Trail ■ *Scenic shots:* this Fox picture offers stunning sequences of western scenery. Although as a photoplay it is entirely beyond the amateur, the scenic work can be studied with profit for there is no reason why an amateur should not duplicate its quality.

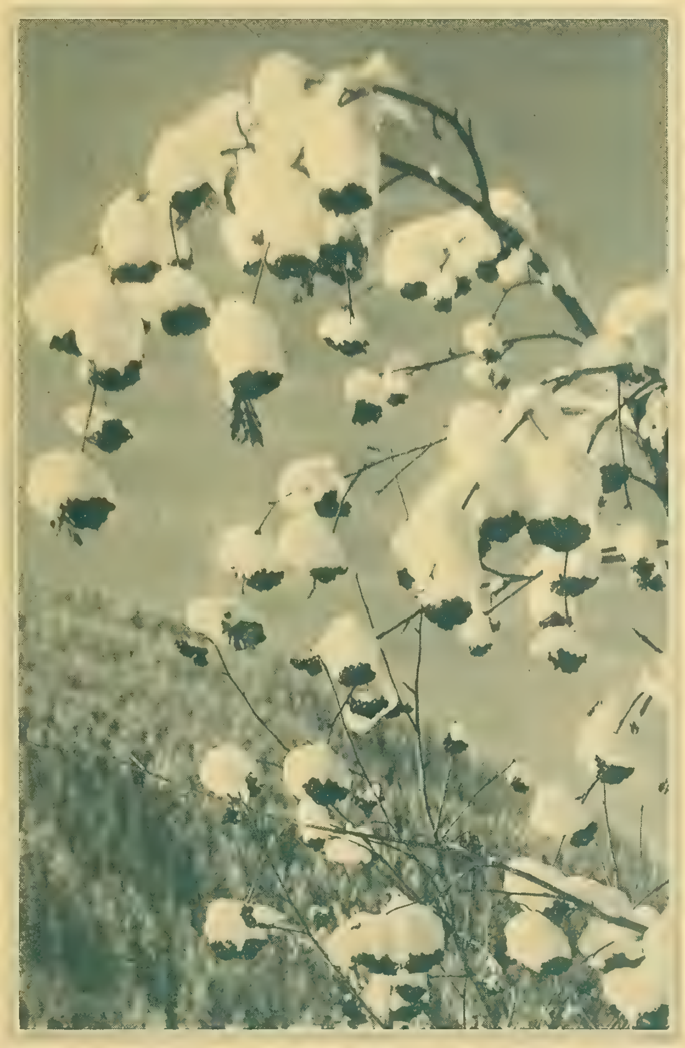
Just Imagine ■ *Model work:* this Fox film, purporting to show the changed world of 1980, is of particular interest to the amateur because of its remarkable model work. The miniature sets of tall buildings and three decker streets are worked out with imagination and painstaking care. The cutting between the scenes of the models and the full size shots in which the actors appear is done very cleverly and will convey many hints to the amateur for making his own model work more convincing by cutting in full size shots. Of course, the model work is more elaborate in this case than an amateur could achieve but the arrangement of lines and masses is relatively simple and will yield the amateur many valuable suggestions. The interiors, in particular, will offer provocative examples to those amateur groups which wish to design their own settings in the "ultra modern" style with the simplification which this period implies.—*R. C. H.*

The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Filters in winter ■ The corrective color filters, which many of us used so succesfully this summer with panchromatic film to record outdoor landscapes in their correct tonal values, need not be stored away unused until the next vacation season. Rather, their possibilities for winter filming should be realized, for, together with panchromatic film, some excellent results can be produced. In shooting snow scenes, it is likely that we shall all remember the familiar warning against overexposure. A smooth expanse of white snow forms a perfect reflector for the light from the sky. And in the same way that our smaller silvered or white reflectors, directed toward the subject, help us to increase the exposure, so, in a much greater measure, does this huge expanse of white increase it. Now, if we stop down the lens diaphragm to get the small lens opening which will prevent too much light from reaching the film, it is very likely that we will lose much of the detail in the shadows which are present in the scene, especially the near ones which often contain much material of interest. The white expanse of snow compels us to use a small stop in order not to overexpose the majority of the scene but this small stop may not give sufficient exposure for the darker shadows. How are we to remedy this? In the first place, do not choose a scene with too great a contrast in brilliant lights and heavy shadows, unless the shadow detail is unimportant. Then, having avoided this extreme, the filter will help tremendously in the average snow scene. The snow, reflecting the sky, produces a brilliant light which is rich in blue and violet. We know already that the function of our filter is to hold this powerful illumination back so that the weaker illumination of the shadows or of the less actinic light will have a chance to register on the film. For this reason, snow laden branches against the steel blue of a winter sky make ideal filter subjects. In the illustration we see this effect, beautifully registered. Note how the graduated filter, darkening near the top of the picture, differentiates between the color of the sky and the white snow of the cones, also how light and transparent are the shadows on the side away from the sun. This is a legitimate use of the filter and demonstrates very clearly the corrective, color separation effect that is obtainable. Of course, the use of the filter increases the exposure, that is, the diaphragm will have to be opened up by a value indicated by the factor of the filter. Knowing this factor, this may easily be done by taking the exposure first with a meter, then consulting a handy filter chart. (Such a chart may be had from the technical department and is free to League members.) The denser filters, of course, give the most marked effect, but cannot always be used if the primary exposure is not great. Such filters, however, are best used on bright days. Two filters, 2X and 4X, will make a good working set, although a 6X filter may be used occasionally. Panchromatic film is essential at all times when using filters.


Ewing Galloway

An exquisite Alpine snow study achieved by means of a filter

Snow screen ■ If you are fortunate enough to have a smooth, sloping terrace near your home, located conveniently for the purpose, some evening you might try the following experiment: when a fresh snow has fallen, take your projector up to the second floor, connect and thread it up with a fairly light film and tilt it so that the image will be formed on the bank of snow through the window. If the snow is smooth and clean, it will be found to provide a surprisingly good screen surface and, while there may be a slight amount of distortion on such a "screen", the novel effect to be had more than offsets this. Your audience may be distributed in all the windows on this particular side of the house, each one being thus provided with a box seat. Pictures shown in this way will rival "Roxy's" in size and I have had much success with this idea, to say nothing of the loads of fun.—*Donald C. Fuller.*

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Let there be lights

R. T. ERVIN, JR.

How to bring the sun indoors when wintry winds are whistling

NOW is the season when more amateur motion picture enthusiasts will be interested in making interior shots either for a club production, which is difficult to shoot without a certain number of interiors, or for the satisfaction of recording home events. Many will have more time to do some experimenting along interior lighting lines now that the opportunity for spending time outdoors is less. Moreover, the light is not so satisfactory at this time of the year for making the best exterior shots, although it should be stated that it is fairly certain that some considerable experimenting will have to be done by the individual before he can be sure of the kind of lighting which will give the very best results that he can secure in his interior shots.

Practically every change in the camera viewpoint requires different lighting; a glaring example of the neglect of this rule is found in some of the poorly lighted scenes in the early professional talking pictures where a number of cameras were used on the same set but placed at widely different angles, all shooting at once in order to utilize the same sound track. There has been a great improvement, however, since these first pictures were shot because of experience and experimenting.

So it is with the amateur. If he is of the advanced type, he will try many methods before he has a picture which satisfies him.

In the new wide width motion picture productions which have recently been exhibited, the third dimension or depth is usually obtained in the studio shots by means of proper lighting and does not depend on the regular stereoscopic principle. To obtain this result, mostly soft lighting equipment (incandescent or "inkie" lights) is used for the foreground and characters while hard lighting (arcs and spots) produce the outline effect of back lighting.

C. W. Gib

"Pierrot" — how one amateur has pictured an incandescent lamp

To obtain the best results in lighting a room with people in the scene, there is usually more light used in back lighting the characters than is used in the foreground.. This is a favorite professional method. Of course, the amateur does not generally have the large number of lights or the huge amount of power available for these lights. Other means, therefore, have to be used and there are a number of ways in which very satisfactory results may be obtained, especially where semicloseups and closeups using a small amount of power can be made to serve.

If the amateur has small arcs as well as the "inkie" lights, some very fine results can be obtained with them. Use the "inkies" for front lighting the one or more characters you may have in a medium shot and the arcs for side and back lighting. In doing this you will need about 6000 watts—two 15 ampere side arcs or "broads" and two 1000 watt "inkies" or four of the 500 watt "inkies." Most house wiring will not be found sufficiently heavy to stand this load but fair results can be obtained with only 2000 and sometimes only 1000 watts if more pains and time are taken so as to get a worth while picture.

Since panchromatic film has become so widely used, incandescent lighting has become much more efficient than with the regular stock as the "inkie" lights are rich in rays to which the "pan" film is sensitive whereas the negative film with regular emulsion is less affected by yellow light.

If you want to use two 1000 watt "inkies" and no outside light, be sure and use reflectors to help "iron out" the resulting shadows. There has not been very much written on the use of reflectors when making interiors, but they help tremendously. As an instance, in a picture made by the Motion Picture Club of the Oranges, a long shot was required in a room in which there were six characters in more than full length. The shot was made in the daytime with windows in the background and also on one side of the room and outside the camera range. By using 4000 watts for front lighting and four reflectors, the negative was of the proper density when developed. This shot was made with an *f*:3.5 lens, sixteen pictures per second and on regular stock. If panchromatic stock had been used, the results would have been considerably better still.

Leonard Westphalen

"Song of the arc" is the title of this latest Little Sunny portrait

If it is desired to take an interior in a home, there is usually at least one room with more or less light coming in through the windows on a clear day. It is this light which we want to utilize along with the artificial light and, by employing efficient reflectors, we can obtain a natural result. That is, we want a picture that is as natural on the screen as we would see it actually and which does not keep reminding one either of glaring lights just outside the camera lines nor of an effect which is so contrasty with light spots and deep shadows that it looks unnatural.

A very efficient reflector will be found to be one which is about three feet square and folds in the vertical center line so that, when it is closed, we have a convenient carrying size of one and a half by three feet. The surface which is inside when closed should be shellacked and then covered with a light gauge tin foil. Then, with the reflector closed, the foil will be protected from scratching. A hinged leg should be attached along the top edge near the center so that the reflector may be set on the floor at any angle desired. These reflectors, of course, will be found very useful on exteriors also. Four of them is a good number to have on hand and they can be made very economically from thin, laminated wood. By placing these reflectors just outside the sidelines, they will reflect the light from the "inkies" as well as the daylight and will give some side lighting and a fair back lighting to your subjects.

Much more light can be obtained by having one or two people reflect sunlight by means of mirrors from outdoors onto the reflectors and you will be surprised at the amount of soft light the reflectors will give off. If you wish to get a still softer light than that from the mirrors and reflectors, use sheets of polished sheet iron (tinned) which has been hammered with the ball end of a mechanic's hammer and nail these sheets to wooden frames.

If you wish to get a very bright light on the back of a person's head, the direct sunlight from a mirror will do it or the light from one of the "tins" will do. Be careful to check all mirrors and reflectors just before shooting and also see that none of your light sources move in the least while shooting, as the effect is very noticeable on the screen.

The method described, of course, will only light up about enough space for two characters in a medium shot. There is no use trying to obtain good results on a long shot with such a light, as the background will be so underlighted that, although the characters may stand out well, the effect will not be pleasing.

You cannot have too many types of reflectors and lights if you want results and the trouble and expense of making reflectors is very small.

A very good procedure to follow is to make test shots of your interior locations. That is, shoot about four feet of negative and develop it immediately in three tall glass graduates containing developer, water and fixing bath respectively. It is only a matter of ten minutes or so and the sample negative can then be looked at before you actually shoot the scene. Of course, if you use reversible film, you will not be able to do this without getting into difficulties but, where one uses the nonreversible type, this is a very satisfactory way to work. Very little film is spoiled and the results you will get by avoiding mistakes in lighting, as well as by making a check on the focus, will more than repay for the trouble.

As far as speed of lenses for interiors is concerned, the nearer you come to using a stop of *f*:3.5, the better will be the results. Faster lenses give good results with less light but the depth of focus becomes more limited as the speed increases and you must pay special attention to the focus if your characters move toward or away from the lens. "Following focus" with a fast lens requires experience with some sort of focus on film device for good results.

When you make interiors which are supposed to represent action that takes place at night, do not forget to have lighted wall lights and lamps in the scene if you have enough power to manage these in addition to the lights required for shooting.

As an amateur gains experience with interior lighting, there is no reason why his films should not have pleasing and natural appearing interior scenes, a result which will bring the greatest personal filming satisfaction.

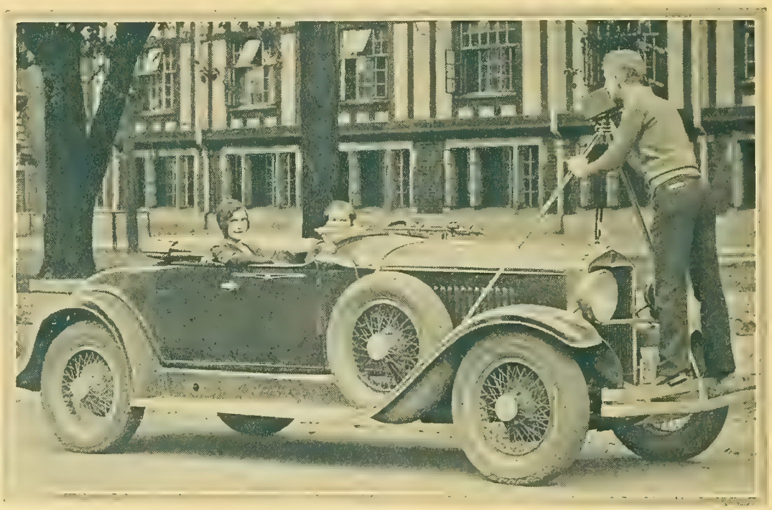
Amateur clubs

ARTHUR L. GALE

Latest news of organized group film activities

Knoxville dramas ■ The Knoxville Cinema Club in Knoxville, Tenn., inactive during the summer, reorganized in the fall and recently completed *Pigskin Passions*, a collegiate football comedy running 400 ft., 16mm. The story was written by Robert J. Clements and scenarized by Jessie Jones. The cast included Cathryne Buster, Virginia Read, Stuart Stair and Bert Thompson. Robert J. Clements directed and photographed the production. Plans have been made for the filming of a comedy under the amusing working title of *The Plumber's Daughter*.

New York contest ■ The latest meeting of the Metropolitan Motion Picture Club in New York City was devoted to the screening and judging of films entered in the club's contest. *Sunsets*, a superb scenic filmed by Dr. George L. Rhodenburg, won first prize, an exposure meter; *A Child's Garden Of Verses*, a 300 foot scenarization of several of the poems of Robert Louis Stevenson made by Mrs. William Barclay Parsons, Jr., and Miss Grace Clarke, took second prize, a tripod; *Just A Weekend*, a 400 foot scenic and personal film made by Frank J. Boylan, won third prize, a distance meter; A *Newsreel*, 800 feet, a well planned and titled review filmed and presented with music by George A. Ward, won fourth prize, a set of filters; *Tibbet's Brook Park*, a 400 foot scenic made by P. A. Cuomo, took fifth prize, another set of filters; *Grandfather's Garden*, a Kodacolor film story and scenic made by Ernest M. Marshall, took the special Kodacolor award, a club leader bearing the legend, "Kodacolor Award—Metropolitan Motion Picture Club Contest—1930." In addition to the prizes, the winners of the first three awards each received a leader announcing that the film following won first, second or third place, as the case might be, in the Club Contest of 1930. All films entered in the contest were screened at the meeting and were judged by a vote of the club members.



Knoxville Amateur Cinema Club

Pioneer high school movie club shooting "Pigskin Passion"

Wichita screens ■ A screening of *Electra*, *Quail Hunting* and *Campus Capers* was featured at the last meeting of the Cinema Club of Wichita, Kansas. An election of officers for the new year was held, the results of which will be announced in a later issue.

Hartford contests ■ The Amateur Movie Club of Hartford has recently held two amateur cine contests. In the most recent, Howard R. Penrose won first award with a study of the Maine coast and Robert P. Butler won second place with a European travel film featuring the Oberammergau players. In the earlier contest, Newton C. Brainard took the first award with a 400 foot film record of a New Brunswick fishing trip while second prize went to W. C. Goeben for a 400 foot topical presenting sports, harbor and street scenes in Bermuda. A talk and title making demonstration by R. C. Holslag, technical consultant of the League, as well as screening of subjects made by members, were featured on a later program of these active New Englanders.

Porto Rico ■ Preliminary to club organization in San Juan, Porto Rico, an informal group under the leadership of George R. Mercader is to produce a comedy to run 400 ft., 16mm. In the cast will be Elisea Lopez, Zaida Rodriguez, Robert Mercader and Pedro Miranda. After testing their skill in this first film, the members of the group plan to organize formally and then expand the club membership.

Plainfield ■ A screening of members' travel films was the feature of the last meeting of the Cinema Club of Plainfield, N. J. The closing date of the club's contest has been postponed and films will not be judged until the next meeting.

Stanford drama ■ *Midgets And Nuggets* is the title of the 800 ft., 16mm., photoplay filmed this past summer by Ernest W. Page of the Stanford Studios, Palo Alto, Calif. The cast of the film is made up from members of a boys' camp near Palo Alto and the countryside surrounding the camp furnished the settings for the action. The well scenarized plot concerns a gold mine robbery and the eventual capture of the bandits through the agency of the boys, not, however, before one of their number has been seized by the bandits and a novel and exciting search is made by the youngest of the camp. *Midgets And Nuggets* is an entertaining film story illustrating the excellent dramatic work it is possible to obtain from a group of youngsters. Stanford Studios has completed the filming and is now editing its current production, *Wages Of Cinema*, a film story of life behind the camera in a movie studio.

Chicago elects ■ At the annual election of officers of the Cinema Club of Chicago, Ill., Norman J. Phelps was chosen president; George J. Cowan, vice president; Vernon S. Smith, treasurer; Dwight R. Furness, secretary; Oscar V. Nugent,

[Continued on page 49]

Educational films

LOUIS M. BAILEY

School, medical, art, industrial, welfare, civic and other uses

Ozark effort ■ For the purpose of showing the facilities and work of the College Of The Ozarks, Clarksville, Arkansas, a two reel 16 mm. film has been produced at that institution by Jesse William Stitt, a graduate of the college. The film, showing the backward rural districts of the Ozark Mountains of Arkansas and southern Missouri from which the students derive, demonstrates how these young people work their way through college, eighty five to ninety percent of the entire coeducational student body being in the self help category. The agricultural work of the students, their activities in erecting college buildings, the work of the girls in the domestic science division and various other phases of activity at the institution are shown.

This film, revealing as it does the background of the students of a college which serves a district of very low educational rank, and showing the efforts of these people to gain a college education, is available on loan for projection and is reviewed this month in the *Free Films* column.

Church record A highly successful use of movies in enlarging church membership is reported by John D. Clinton, pastor of the First Methodist Church, Fayette, Iowa, who, in producing the 16mm. film, *High Memories Call*, invited the cooperation of the townspeople in making the movie and then prevailed upon many of them to join the church. Practically the entire town turned out in the production of this film, which traces the history of the church from its foundation in pioneer days to the present time, and eighty one new members were enrolled upon completion of the film.

The first choir, a scene from Fayette, Iowa, church film

The story called for elaborate costumes and many authentic examples of pioneer clothing were supplied by old residents who enacted early incidents for inclusion in the film. Excellent cooperation from various bodies was secured in the filming. The American Legion supplied twelve members who turned out in uniform for one sequence and the Milwaukee Railroad sent a roadmaster from Chicago to direct the conversion of a modern locomotive into the type used in the seventies.

Doctor Clinton wrote the scenario for the film and Galen C. Mirick, leader of the school band, handled the camera. The film was shown to capacity audiences, pastors from towns nearby attending with their congregations after services in their own churches were over. The film is to be preserved along with other historical records of the church.

As part of the publicity created by the film, the Des Moines *Sunday Register* devoted an entire page of its roto section to stills taken during production. Various church papers have commented upon the production as being the most successful adaptation of amateur motion pictures to local church work that has yet been accomplished.

Medical society show ■ 16mm. medical films, covering many phases of surgical and medical work, comprised the exhibit that received greatest attention at the recent Interstate Postgraduate Medical Association meeting at the municipal auditorium in Minneapolis, Minn., it is reported. Throughout the day, hundreds of physicians made up the everchanging audience that gathered for the motion picture demonstration, over 2,000 physicians from all parts of the country attending.

N. Y. C. school films ■ Motion pictures as a teaching medium have passed the experimental stage in New York City public schools and have been found successful, according to Miss Rita Hochheimer, assistant director of visual education, in a recent lecture outlining the method by which the schools are employing silent 16mm. films in the study of science and geography.

"At Junior High School 109, the boys and girls were so interested and the teachers considered the science films so important that, when it became difficult to find time for these lessons during school hours, they were given after three oclock. The pupils attended voluntarily," said Miss Hochheimer.

"One of the newer Brooklyn schools, P. S. 202, carried on film instruction so intensively and successfully for some years that last spring the whole school was thrown open for a complete day to demonstrate this work and teachers from other schools were invited by the superintendent to visit.

"Pictures are now shown in a systematic, organized way once a week in a large group of schools. On that day the motion picture operator arrives and film classes go on under the appropriate teacher in accordance with a term plan, just as carefully arranged at the beginning of the term as any other part of the school organization. The teacher questions, the children discuss and, in their turn, ask the teacher when they want further explanation."

Conservation reel ■ To serve in a forest preservation program, *Battle Of The Black Bandits*, a 350 ft., 16mm. film,

[Continued on page 53]

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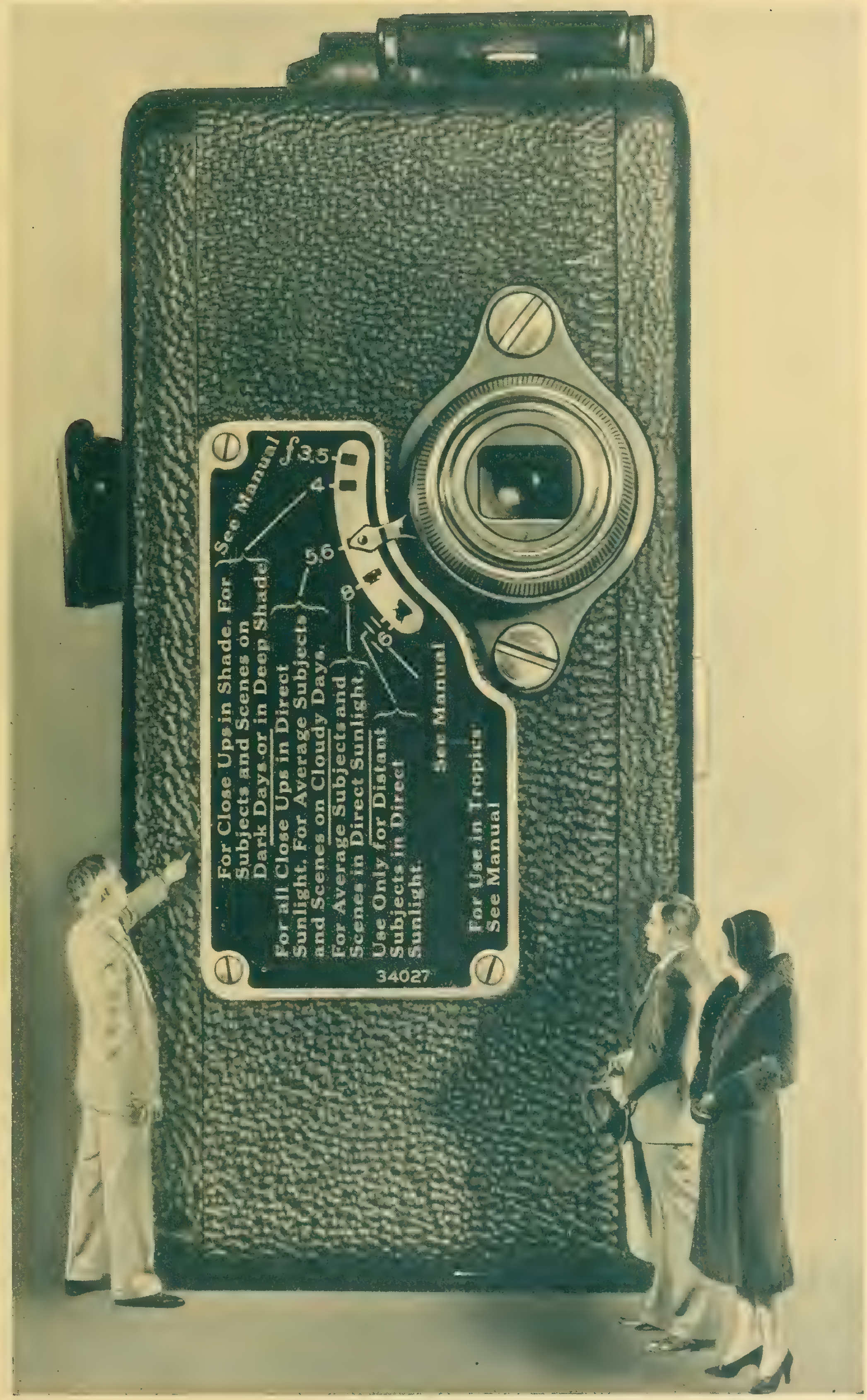
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See Manual
For Close Ups in Shade. For Subjects and Scenes on Dark Days or in Deep Shade
For all Close Ups in Direct Sunlight. For Average Subjects and Scenes on Cloudy Days.
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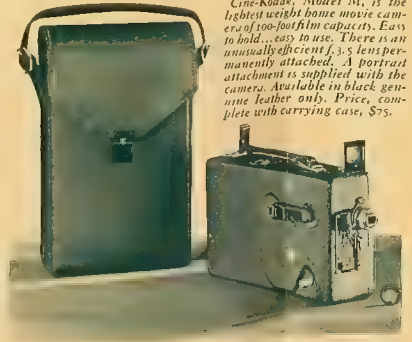

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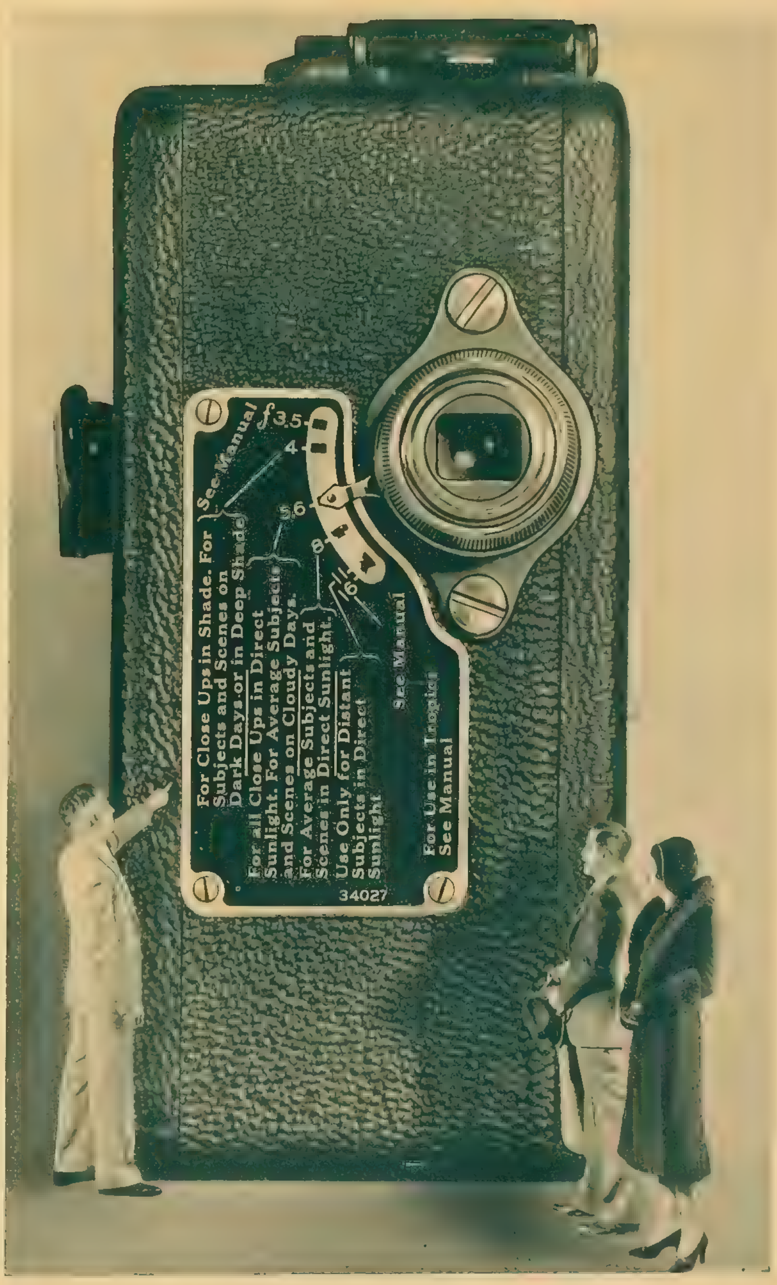
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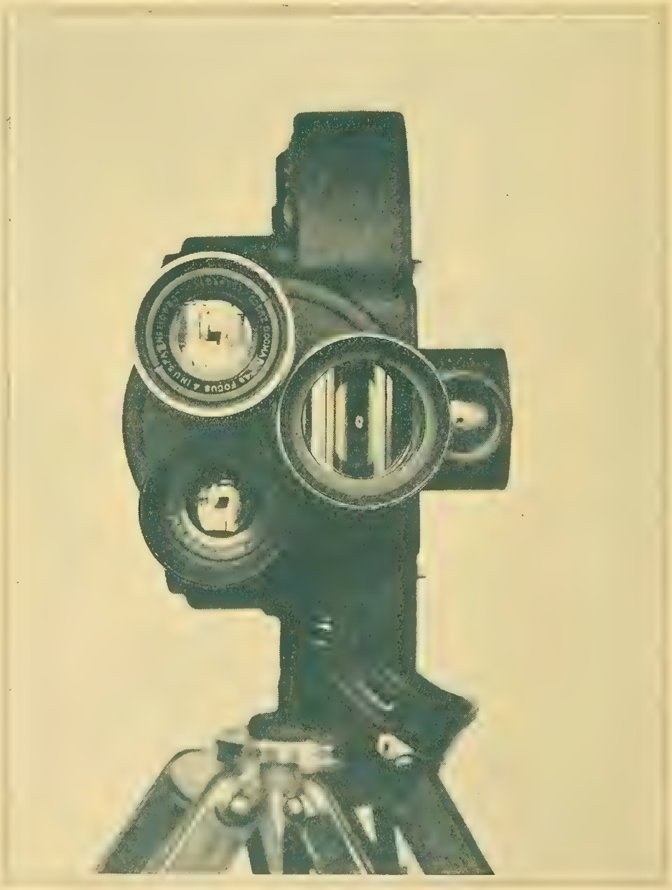
News of the industry

RUSSELL C. HOLSLAG

Answers the query "What's new?" for amateur and dealer

Cine-Panor ■ A startling new achievement in projection effects, comparing favorably with the very latest developments in professional wide screen pictures, is announced this month as manufactured by the C. P. Goerz American Optical Company, 317 East 34th Street, New York City. This is the Cine-Panor, a new supplementary lens of surprising properties, of which the optical formula was calculated by Dr. Sidney Newcomer, a name which is well known in the field of optical research. The C. P. Goerz Co., with its fine facilities for turning out precision optical products, has produced from this formula an afocal or auxiliary lens which, in taking and projection, shows not the slightest distortion in the final screen image. Briefly, the function of the Cine-Panor is to compress within the standard width of the 16 mm. camera aperture a view fifty percent wider in extent than that normally included. This is done by means of a cylindrical lens system that compresses the horizontal dimension of the final picture into narrower limits, giving on the finished film the foreshortened effect shown by the enlargement on page 51. In projection, the *same auxiliary lens* is used to widen the picture out again on the screen to an extent which just compensates for the distortion seen on the film itself. The result on the screen is a picture fifty percent wider than normal, but of normal height. This gives, with standard 16 mm. film, an effect similar to that of the very latest professional wide screen systems. At a recent examination at the League office, a most effective demonstration of the Cine-Panor wide screen was given, including subjects covering a broad sweep of land and seascape which were shown with surprising fidelity of detail and with no distortion whatever. The Cine-Panor in use is mounted in front of any standard lens of any speed; focal lengths from one to four inches may be adapted. Focus and diaphragm setting are adjusted as usual, after which the special auxiliary is swung into place by means of a hinged bracket. After taking the picture, the Cine-Panor is demounted from the camera and placed in front of the projector lens in the same way, another special bracket being provided. The price of the lens includes a special finder, necessary camera and projector brackets and mounting. Use of the Cine-Panor does not make an increase in exposure necessary. Messrs. C. P. Goerz and Dr. Newcomer are to be congratulated for working out to such an excellent conclusion this difficult optical problem.

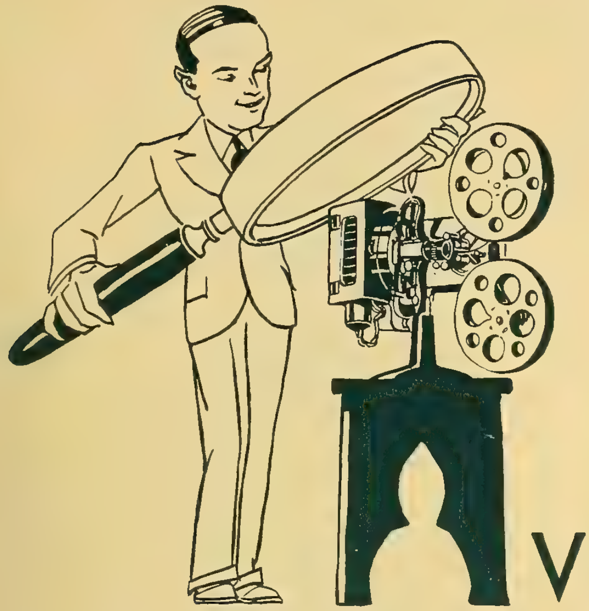


Right hand lens is new Cine-Panor for wide film effects

B. & H. Mike ■ A novel microphone has recently been brought out which is attachable to the Filmophone, the complete synchronous disc sound and film reproducer, made and introduced by the firm of Bell & Howell of Chicago. By means of this attachable microphone, the projectionist is enabled to interpose his own vocal comments at any point he wishes during the showing of the sound film. This is done by shunting the microphone impulses through the amplifying system of the apparatus so that the voice of the commentator issues from the loudspeaker behind or near the screen in the same manner as does the synchronized sound accompaniment of the picture. A convenient switch is provided and, when vocal comment seems desirable, the recorded accompaniment is switched off and the spoken accompaniment substituted. Special advantages of this system become at once apparent. Not only can the operator's own remarks be interjected, with volume sufficient for a large auditorium, at any appropriate point in a sound film, but silent films also may be run with sound accompaniment spoken through this special microphone. Filmophone outfits may now be purchased complete with microphone attachment or this may be added to any existing Filmophone machine.

Ampro-Kodacolor ■ A development of the greatest interest to all users and prospective users of Kodacolor is the licensing of this process for the Ampro Projector. The image produced through Ampro Kodacolor is claimed to be pleasingly sharp, well balanced and with a flexibility that is unusual. All these projectors now being manu-

[Continued on page 51]



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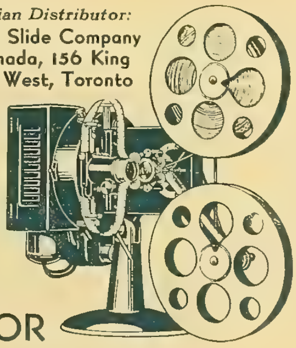

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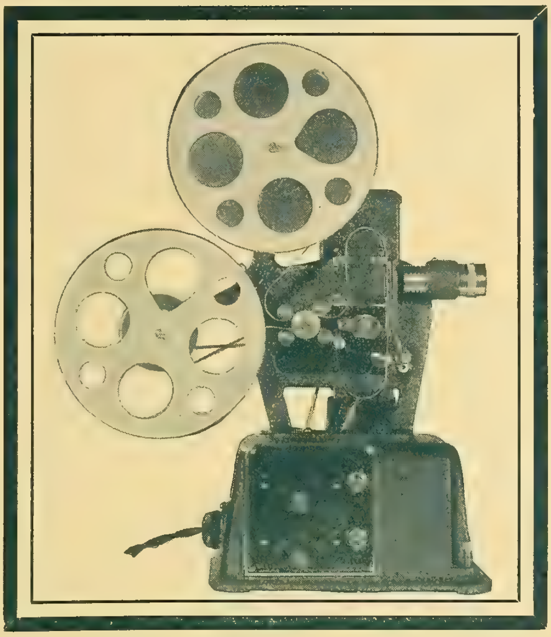

Model "D" Projector, $98.00

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Positive precision double claw movement; maintaining steady picture projection with least wear on film.
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SNOW MAN'S LAND

A wintry title background by John Bross Lloyd with lettering by Ralph R. Eno

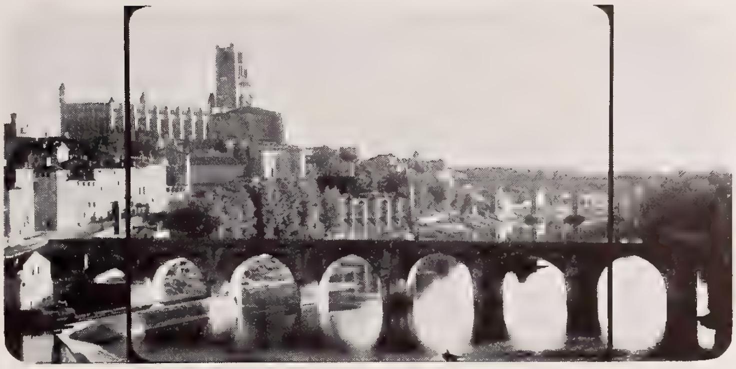
Tips on topicals

[Continued from page 14]

that had once caught your eye in a similar situation. If necessary, list them and then check those that would make your scenes. The next step is to plan sequences about the most important of them and to think of the best way to photograph them to carry to the screen your own reaction. You will find that details of the commonplace and apparently trivial will really tell the story best.

Topical subjects provide an excellent opportunity for experimental editing. In editing, refinements will accur to you and it is possible to create entirely new effects and emotional reactions. You can get surprisingly interesting results if you will provide yourself with a duplicate of fifty feet or so of unedited film. Cut one piece, scrupulously following your advance plan. Project it and note your reactions and criticisms. Then cut the other, correcting all of the faults that you can find in the first. Next try different arrangements of the scenes, following the lead of your reactions to the first projection. You might try to strengthen the effect of these reactions. In some cases you might try for a reverse effect. It may be that you will want a considerably longer scene of the empty lawn in the picture of the garden party or, again, you might want to vary the order of the scenes in a given sequence. Do not hesitate to shorten some scenes, even to cutting them in half. With the extra "dupe," you will feel entirely free to experiment and, if you are really interested in the new effects, you will be astonished at your ability to create them. When you have finished, project the two versions. Certainly, such an experiment will be very valuable to you in subsequent editing, for it will demonstrate the usefulness of varying the length of the scenes and will impress on your mind the knowledge that even better effects than you anticipated may be had by entirely changing the order in which the scenes were taken.

(Standard view)



(As projected by the Cine-Panor)

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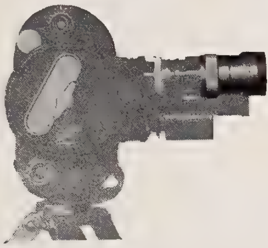

Cine-Panor adapted to a 2" Hypar on a standard 16mm. Camera

. . . an auxiliary lens adaptable to all amateur motion picture cameras and projectors.

THE "Staats-Newcomer Lens" (patents pending), as adapted to amateur motion picture photography, is manufactured and presented by the C. P. Goerz American Optical Company as a distinctly new achievement in the realm of photo-optics and one which every amateur will welcome as an indispensable adjunct to his movie equipment.

The Cine-Panor widens the photographic field by fifty percent. It may be used in conjunction with a lens of any focal length, whether it be the universal one inch lens or the telephoto. The Cine-Panor converts the one inch lens into a veritable wide angle lens, giving true panoramic results. With longer focal length lenses the field is increased without sacrificing the desirable closeup effects.

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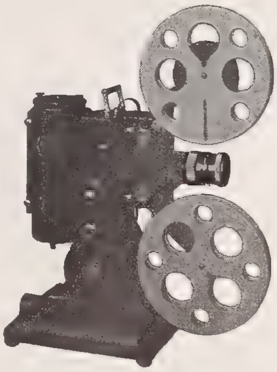

Cine-Panor adapted to a standard 16mm. projector

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319-A-EAST 34TH STREET NEW YORK CITY

1 Weather

2 degas in hollywood

3 GANG GATHERS

4 EVENING CLOTHES

5 UNITED

6 MOVIE

7 conviviality

8 HOLIDAY

9 Picturesque

10 THIS HAPPENS

A group of ten different type styles for titling as discussed on pages 18 and 19

Advanced title making

[Continued from page 19]

therefore act upon crystals that are some distance away from the area on which the light is focused.

A few more effects might be mentioned but probably these are sufficient to impress on the reader's mind that there is a limit to the fineness of the lines that may be used in lettering a title. If the lines are very fine and the title card is placed some distance away from the camera, some of the lines may disappear entirely. The method recommended for the photographer is to obtain a set of lettering pens, to make a line with each pen on a title card and shoot a few frames. Examination of the film will then illustrate to the photographer which pens are more suitable for the procedure used.

Your titles are entirely an expression of your personal taste. You will find that your films will be much more interesting if more thought is put on their presentation. Study the films before the titles are made. See where titles are necessary. Choose a style that fits the picture. From the many type styles and title backgrounds available there is some combination that will most fully enhance the beauty, personality or interest of each film.

The family album

[Continued from page 16]

accurately, take two feet of it.

Now lead mother out to a nicely lighted porch and give her the album. Take a scene of her turning over the leaves, next a shorter one close enough to reveal the title of the book she is reading and then come to a shot over her shoulder as she turns through the book. She comes to a page and stops. Take a closeup of the page that interests her. It may be the enlargement of Dad reading his paper, cigar in hand, the smoke curling upward in arrested curves. Now follow the two feet of this scene which we have just made, to which is added the original movie scene. When the sequence is projected, you have Mother looking at the none too good still of Dad in the album and then it smoothly breaks into lifelike activity. The still moves, Dad smiles and lives. From the scene of Harry, you have chosen a shot where one of his feet is in midair, a ludicrous attitude worthy of the Sunday society pages. When the picture breaks into motion, the foot comes to life and Harry finishes his walk.

The more dramatic the difference between the still and the scene in motion, the better the effect will be. Thus, in a still of Johnny pouring apples from a bag to the ground, the apples would be floating in midair, as Mother looks at the album, but suddenly they fall and spread over the ground as the still comes to life. If Johnny were taken with the camera reversed, the apples, from their frozen position in midair, would leap upward into the bag.

Between each scene, a short shot of Mother poring over the album should be made, but at different angles to avoid monotony. The last shows her closing the book, smiling and looking into the distance with wistful amusement in her eyes.

The advantage of this scheme, or a similar one, is that old, unconnected shots may be used with very few new scenes necessary to bind them together into a story. Two series only need to be freshly made, the one of Mother looking through the album and the two foot shots of the stills, all of which could be done in one afternoon. Needless to mention, this idea can be varied according to the ingenuity of the filmer. With a little reflection, similar treatments, even more amusing, will occur to the thoughtful amateur.

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No old age
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YOUR MOTION
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723 7th Ave. New York

Recipes for titles

[Continued from page 15]

to indicate a new series of sequences following a line of thought slightly different from the preceding one is very important. In a travel film this use would be demonstrated by a title indicating the visit to a new country and, in a scenic, by a title that would signal a shift in the general subject matter. In a scenic reel of flowers an example would be the title, *But no gardener is needed outside the walls*, to follow sequences of wild flowers and natural scenery. Such a title, so situated, tells the audience that we are leaving the cultivated garden and that a slightly different subject will be introduced, although note that it does not definitely tell what the subject will be.

A fourth rule in placing titles is: *Insert titles where information is necessary to make the succeeding sequence understandable.* Such informative titles are also used to add to the interest of a scene by giving dramatically interesting facts that cannot be presented in pictures. Although this is the commonest use of titles, one should be very careful to avoid overdoing it. Especially in travel films, one is likely to feel that some bit of information is vital and worth recording in a title although it would actually be better left out. In writing titles, care should be taken not to "tip off" the audience and so tell them in advance exactly what is coming in the next scene. At the same time the necessary or important information should not be given point blank. Such titles as, *This river is five feet deep*, or, *The city wall was built in the 15th century*, are disconcertingly abrupt. It is

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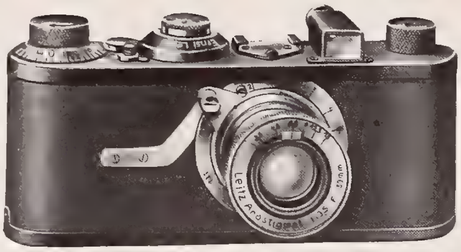

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far better to give this information indirectly and to word it so that it fits in with the picture's general theme. Thus the information in the first title might be offered in such a wording as, *Only five feet deep, the river is unnavigable except by the shallow native boats.* In this instance, more information is included in the title and the wording is arranged to carry on a particular line of thought. It is always a good idea to make a single title cover as many purposes as practical and information should be so worded that it will not appear too much like a quotation from a text book or statistical table. The second example might be reworded, *Caen has long since outgrown its 15th century wall.* Here we add dramatic significance to the fact that the wall has stood since the 15th century.

The PARK AVENUE
AMATEUR MOVIE CLUB
of NEW YORK
Presents
"Her Rain-Beau"

The elaborate lead title pictured above introduced one ambitious amateur film

Our fifth and last rule in the placing of titles is the most general and it is given as a factor always to be considered rather than as a specifically helpful guide. ***Place titles where they will contribute to the continuity theme.*** The purpose or motif of the whole film should always be considered when planning titles. In every possible case, they should help to develop it. This can be accomplished sometimes by indirect references to the picture's theme and sometimes no special wording is necessary. In a later issue, a group of rules to aid in writing titles will appear.

Printing magic

[Continued from page 21]

course, so arranged that it will occupy its proper position in the frame and relative to the masks we have already made. The camera work involved is somewhat exacting and will not be discussed fully here as it is not within the province of a printing article.

Therefore, in starting to print, we have two negatives and two masks. As before, the positive film is matched up with the negative at the start by means of a small notch cut in its edge. The printer is then threaded up with mask number one nearest the light, the main negative in the middle and the positive stock at the rear. The emulsions of the main negative and the positive stock are in contact and the emulsion of the mask is in contact with the celluloid side of the main negative. This triple film combination is then run through the printing machine. The main negative and mask number one are then removed. If, now, a few frames of the positive were to be developed, the principal action would appear but, in each frame, there would be a transparent area corresponding to the vision position.

The positive is then backed up until the notch is in the gate. It is threaded up again exactly as before except that this time the vision negative and mask number two are used. As mask number two is an exact but negative duplicate of mask one, everything that was printed at the first run will be protected by the black area of the mask. The unprinted portion of the positive stock will now be printed from the vision negative through the transparent aperture left in mask two. After this film combination is run through the printing machine, if it is desired, an iris, curtain or square dissolve may be added in the manner which has been described. When developed, this print will show two distinct pictures in one frame. The line where the two actions are joined will be slightly diffused by the fact that the mask was separated from the positive by the thickness of the negative stock. This slight diffusion conceals any harsh line and gives an almost perfect blend. This method may be elaborated to almost any desired degree but, it must be remembered, each additional step complicates matters severely.

The lap dissolve may also be produced in the printer but this is an effect which is somewhat more difficult to achieve. In the camera, this is made in exactly the same manner as in producing fades while, in the printing machine, it is effected in the opposite manner. In order to predetermine the point on the negative at which the lap dissolve should start, carefully inspect the negative and cut a notch in the edge of the film at the appropriate place. The film is allowed to slide between the thumb and forefinger above the gate while the printer is operated and, as soon as this notch is felt, the light aperture of the printer is gradually closed. This means that the picture on the positive film will become less and less exposed. When the light aperture is fully closed, the first negative is removed from the machine. The positive is then backed up until the

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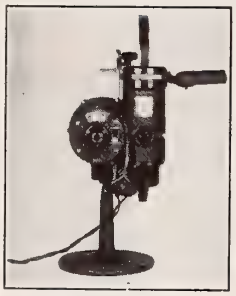

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notch marking the start of the lap is in its original place. The second negative is placed in position and the machine is started. Simultaneously with starting, the aperture is gradually opened at the same rate as it was previously closed. When the aperture has reached its proper operating position, the balance of the scene is printed without further special attention. When developed, a fairly satisfactory lap dissolve is the result, although it requires a little experience to make such laps perfectly smooth and uniform.

The "traveling matte" is a more complicated version of the stationary "vision" matte or mask and requires a corresponding amount of patience and care. In this work, it is quite essential that the original negatives be of good quality, particularly that one of the principal object which is to move against another background. Let us assume that a toy aeroplane is to be shown in full size flying down Broadway. A straight shot is made of Broadway, looking into the depth of the street. This negative, which we will call the main negative, is developed. A couple of frames are printed on a short length of film and one of them is placed in the projector and projected upon the white wall of the room where the aeroplane is to be photographed. Using this enlarged frame as a guide, the path of the aeroplane is predetermined. The camera is then set up and the aeroplane itself is photographed moving along this predetermined path. It is quite essential that a very intensely illuminated, pure white background be used in making this shot. This negative is developed fully and we will call it the action negative. When developed, it should show the image of the aeroplane in a perfectly black frame. This action negative is placed in the printer and printed under the most intense light available. The light should be so intense as to obliterate all detail and make a perfectly black image of the aeroplane. In making this print, the starting point in both the negative and the raw stock must, as before, be marked by notch or other means of identification as it is essential that their relative positions be maintained. We now have the main negative, the action negative and the mask or traveling matte itself. This latter is the overexposed print of the aeroplane negative. The printer is threaded up with the traveling matte next to the light, then the main negative of the street, with the raw stock on the outside. The raw stock is marked with a notch to correspond with the notch in the traveling matte. The combination is run through the printer. The main negative is removed, as is the matte, and the positive is rewound. The machine is again rewound. The machine is then threaded up, this time with the action negative, care being taken to place the registration notch in the negative opposite that which has already been made in the raw positive. These films are then run through the printing machine and the scenes, when developed, will show an exact registration with the aeroplane flying down Broadway.

The same idea can be used to great advantage, particularly in making the combination of human beings and animated characters. Of course, when two such characters have to act opposite each other, it is essential that their relative actions be carefully timed.

In addition to this, it is very easy to make an assortment of stock masks of various designs such as stars, crescents, keyholes, etc., which may be used with any desired negative. This work is really preferable to trying to introduce such effects directly by means of the camera. By the proper use of the printing machine the camera is rendered more flexible. You make all of your shots in full, allowing you to assort and interchange them as you may desire and it enables you to make use of any effects in combination with any scene. Thus, if you do not like any particular effect essayed, you can remove or change it at will. The serious amateur who has a regard for cinematic effects certainly cannot afford to overlook the very great advantages to be derived from the manipulation of the printing machine.

Homework

[Continued from page 17]

picture, *Dad Gets The Prize Fight*, if Dad is good at making faces. The comedy comes from the subtitles which show what he does get over the radio: the latest song, a bit of a cooking recipe, Wall Street quotations, everything but the fight. At last he gets the right station, just in time to hear "—nine, ten. Kid Sullivan wins, Good night, folks."

If your family is not rabid about prohibition, there is a comic tragedy in making home brew. The progress of the batch can be shown by a calendar pad with the days marked off. For a climax, the mixture explodes. The cork shooting sometimes seen in professional comedies is too wasteful of film. Instead have the kettle bubble over. Make a strong solution of soap. Get ten feet of rubber tubing to fit a bicycle or tire pump. Run this into the kettle from the rear. Pump rapidly and you can blow the suds up in convincing imitation of a yeasty mixture frothing over. A spoonful of glycerine will help to make the suds tougher. The finish is a closeup of the chief chemist liberally covered with suds.

In general, there are two ways to arrange a continuity. One is to get your inspiration and then make your picture. The other way is to get part of the picture and then write the continuity around that.

As an example of the latter way, suppose Johnny comes sliding down the bannisters and shoots off the rail. Partly to take his mind off the bump, you exclaim, "That's great, Johnny. Wait until I get the camera and we'll do it again." Johnny forgets the bump and takes an encore. When you get the film back, it looks a bit lonesome all by itself so you figure out why Johnny slid down the bannisters and what happened afterward. The answer is that he had decorated the cat with mother's lipstick and came down the stairs by the shortest route to escape the parental slipper. You put Johnny back on the floor, have Mother come downstairs with the hairbrush and let the little tragedy run to its natural end.

Train yourself to think in terms of continuity and you can find a hundred scripts between the front door and the back stairs. It's good mental exercise, too.

In the other school, you look over the situation and see what you can do in the way of using the local geography. It furnishes your sets. Now write your action to fit the sets. You may have to think a little harder but, if you keep your eyes open, you will be surprised to find that, in a short time, you will think in terms of continuity rather than incident. And that is going to help dramatize even your simplest outdoor shots next season. In time, you instinctively select the best angle and dress it with movement and, when spring comes, you will not have to spend a few weeks getting the swing of things again as you would if you had reached for the mothballs in November.

Winter cruise cinematography

[Continued from page 22]

otherwise impossible in regions where photography is looked upon with superstition and, further, in those lands sometimes rather humorously overcommercialized by numerous cruises, it does away largely with the argument as to whether a subject should or should not be paid for his services.

Be careful not to end your scene with that unmistakable jerk on the screen which characterizes an awkward release of the spring control when stopping the camera. And, when you remove your film, do not do so in the broad open sunlight of the quarterdeck but choose a shady spot.

At the first port of call where a film manufacturing company maintains a

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processing station for movie films, better have one of your rolls developed, so as to check up on the results. If you find you are unable to do this, the next best plan is to pay a visit to the chief photographic establishment in the city, before you expose any more footage in that locality, and discuss light conditions and general photographic points of interest with this dealer. Generally, he will be glad to help you in this respect. For the rest, you have your faithful exposure meter to guide you and a careful study of the exposure table or chart will also help.

Don't hesitate to cut out some of your shopping trips, if need be, and to wander off alone into odd highways and byways in search of novel and cinematic scenes. Also be prepared, if you can, to revisit scenes on which there was poor light on your first visit.

Strike up an acquaintance with some of the photographically inclined fellow passengers of your cruise. The species is unmistakable. You will often, in this way, get advice in the matter of timing, lights, angles from which to take street scenes, and the like, which will be invaluable to you. And record the names and addresses of friends whom you meet who are willing to have especially valuable scenes copied for your use.

Finally, don't depend on your memory to retain names and places. Get the right spelling and record the identification. The same applies to records of exposure conditions in difficult situations. This is not the only trip on which you will take movies, so plan to profit by your successes and failures. The latter will be surprisingly few if you study conditions swiftly before shooting, hold your camera steady, never panoram rapidly, keep your lens clean, your camera ready—and *wound!*

The clinic

[Continued from page 25]

Stunt of the month ■ Here is something different in the way of titles for a winter picture, or even for a summer one, if you like violent contrasts. The way to go about it is this: secure from a still photographer friend an old glass negative plate eight by ten inches or larger. You will find that it is easy to wash the plate clean of emulsion by soaking it for a short time under the hot water tap. Then give it a final polish with whiting or other cleaner, and you are ready for the experiment. Be careful to handle the plate by the edge so as not to get any finger marks on it. Wait for good, freezing weather and frost the glass. Perhaps the best way to do this is to hold the glass over a panful of boiling water out in the open, the glass being as cold as you can get it. Work in the shade and you will have a frost effect similar to that sometimes seen on windows. With the point of an ivory knitting needle or any sharp instrument, cut the lettering you desire into the frost; then leave the glass out in the cold so its frosted surface will harden a little. Now take your titling setup out of doors and choose an appropriate scene which is to form the background of the title. Set up the glass plate with its lettering and center it just as you would if you were shooting an ordinary title, except that the camera will be so set that the scene you have chosen will appear beyond the title. When all is in readiness, apply heat to the glass from a source outside the picture area. The best way to do this is by means of a plumber's blowtorch or a smaller alcohol torch. Watch the glass closely and do not start the camera until you see indications that the frost coating is just about to melt. Then start the camera and keep it running until the frost title has melted off, which will not take long after it has once started. As it melts off, it will disclose the chosen background through the glass. Focusing, of course, is done on the title itself and this fact, together with moisture left on the glass as it melts, will give a more or less diffused background. However, this is a desirable effect and will add to the mystery and atmosphere of the stunt. Run off a second or two in footage after the title has melted and the work is completed. In choosing a background, select a scene which has its dark areas located somewhat in conformation with the letters of the title as scratched through the frost; this will make them stand out better. The sunlight, falling at an angle on the front of this frosted title, will give a sparkling effect. Be careful, however, not to get direct reflection of the sun from the clear glass into the lens. A very mystifying effect can be produced by shooting the process in reverse motion by holding the camera upside down.—*Epes W. Sargent.*

Suggestion ■ There are on the market may excellent devices for editing and titling films, all sold separately. Why does not some firm put up a complete outfit in a handy leather carrying case? Such an outfit might consist of a portable folding title writer complete with lamps, the title surface preferably provided with attachable letters of celluloid or other material, together with some sort of a compact and flexible device for editing, complete with picture viewer, splicer and rewind. A compartmentized cardboard box to hold small separate rolls of film would complete the outfit. Such an outfit in its convenient carrying case would be handy to store and to take with one for the editing of film on an extended journey.—*Francisco Malagarriga Miralbell.*

Traveling titler ■ Although the shorter title is to be preferred, a long title is occasionally made necessary by the subject matter. And sometimes this means more wording than can be put on one card, in which case the traveling title is essential. Requiring two titles, each of about fifty words, I devised the layout illustrated at a total cost of my time and a few odds and ends. Almost any professional finisher will be glad to give you the essentials gratis, namely, two empty three and one half inch roll-film spools and one empty three and one quarter by four and one quarter film pack holder. Discard the outside of the filmpack holder and keep only the inside metal case and the piece of fiber which fits inside this case and which originally pressed the cut film flat against the opening of the pack. The top and bottom rims of the metal case are cut out, as shown in the dotted lines, A-A, in the drawing, for a width of three and nine sixteenths inches and one sixteenth inch deep in order to allow the title strip to pass through, as will be explained later. Also four small lips, B-B-B-B, are soldered on as shown; these lips should be bent to take a medium weight card three and one half inches wide. This acts as a border, being cut out in the center. My one actual purchase was a roll of adding machine paper three and one half inches wide which will last me the rest of my title making days or, rather, nights. Now punch two holes through the back of the metal frame and screw it onto the titling board at the proper position for your camera. This arrangement is adaptable to any kind of title making equipment so I will not give dimensions here. Mount one film spool above and one below by means of small brackets which may be made of angle iron bought in the "five and ten." Be sure to have both upper and lower spools in accurate alignment with the rim slots in the metal guide. By means of a small crank with a pin which fits into the slot at the end of the spool, the title paper may be wound from the lower spool to the upper, on which the crank is affixed. In the center of a three and one half by five inch card cut out a two and one quarter by three and one quarter inch rectangular hole. Using a ball pointed pen and India ink, write or print the title on the smoother side of the adding machine paper, employing the cutout card as a guide. Leave a one half inch margin along each side and start the lettering about one foot from the end of the strip. You are now ready for the assembly. Roll the title strip on the lower spool so that the wording faces outward when unwound, place the black fiber inside the metal case against the flat springs, guide the end of the paper through the slots in the metal case and slide in the border card. Cut the end of the paper to a point and feed into the upper spool slot, as is done with a roll film; then turn the handle until the title appears in the opening. Center the card, set up the camera and shoot. Wind the strip past the window slowly enough so as to be easily read until the title is finished. If your one inch lens can be focused down to one foot, it will be usable with this device; otherwise use a two inch lens at two feet, a three inch lens at three feet, and so on. I use one 500 watt lamp in a reflector at eighteen inches on a diagonal from the title and get good results at *f*:3.5 for direct positive work. With the same light and reversal film, I use *f*:5.6.—*Grant E. Gay.*

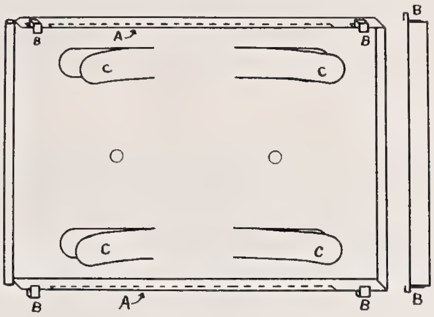
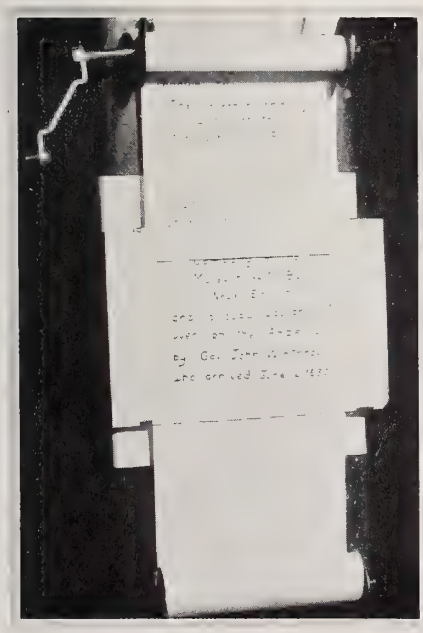


Diagram shows how filmpack holder is utilized in making the outfit for long titles



A view of the inexpensive home made device for the filming of traveling titles

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Closeups—What amateurs are doing

JAMES W. MOORE

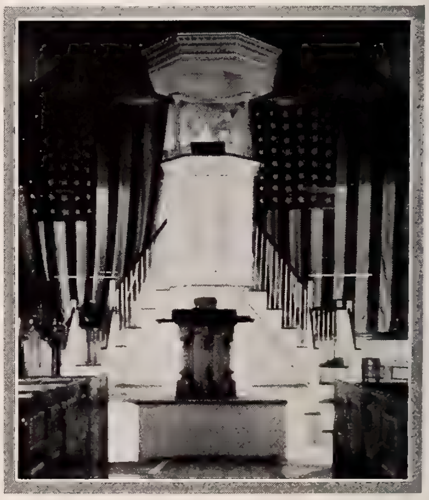
■ Taking the first motion pictures ever made of Purace, an active volcano over three miles above sea level, was the adventure of League member R. P. Ewing of New York City, represented in 500 ft. of 16mm. pictures. Located in the central range of the Andes in the southern part of Colombia about 120 miles north of the equator, this volcano rises in lonely splendor 17,000 feet above sea level. It is reached from Buenaventura, 250 miles away on the Pacific coast, by rail, auto, horseback and on foot, an arduous journey well illustrated in the film. Beyond the little village of Purace, for the first few miles up the peak, they could cover 200 feet at a time. At 14,000 ft., and 15,000 ft., progress was slowed till, long before they reached the top, fifteen or twenty feet was as much as they could manage before gasping for breath. Only the determination to get those pictures carried them to the top. From the rim of the crater, the peaks of the Andes were clearly visible 200 miles away to the northwest while, a mile and a half below them to the east and within a radius of ten miles, rose the headwaters of the Amazon, flowing to the Atlantic, of the Magdalena, flowing to the Caribbean and of the Patia flowing to the Pacific. The picture had been made and bursting lungs were forgotten.

Art background used in titling volcano film of R. P. Ewing

■ In Bombay, India, scenes of the bitter Anglo Indian strife have been filmed by H. H. Davey who has generously promised to the League Club Film Library a one hundred ft., 16mm. reel, picturing a raid on the British salt works.

■ Through good fortune, League headquarters recently viewed an outstanding reel of the Victoria Falls in South Africa filmed by Mrs. W. L. Parmenter of Lima, Ohio. Although one of her first pictures, Mrs. Parmenter, a League member, succeeded in catching many effective scenes of the majestic splendor of this difficult photographic subject.

■ An *American Magazine* interview with William S. Knudsen, president of the Chevrolet Motor Company, brings to light a delightful use of home movies, remarkably similar to that of the Spruyt's child film, recently noted in MOVIE MAKERS. Homesick for her children in Denmark, Mr. Knudsen's mother cut short her stay in America and returned home only to find herself missing her American grandchildren. Mr. Knudsen solved the problem by providing a projector for her Danish home and now, several times a year, sends her a cine letter about the life of the American children.



Interior of old New York State church as recently filmed

■ On a recent vacation trip, League member Franklyn Hogeboom was able to add materially to his reels of historical studies throughout New England, making a special study of Fort Herkimer Church, built in 1740 in the Mohawk Valley, N. Y.

Amateur clubs

[Continued from page 28]

director. The club's recent demonstration program, during which all of the newest additions to home movie equipment were shown to the members, was very complete, brief talks and demonstrations having been given by representatives of all the leading companies. At a recent meeting, colored motion pictures, made with Photocolor by Harold L. O'Brien, were shown.

Philadelphia ■ All members attending a recent meeting of the Philadelphia Amateur Motion Picture Club received a fifty foot roll of film to be used in making a film for the club's latest contest. There is no restriction of subject matter, titles are not required and subject matter interest will be emphasized. The entries will be judged by the members at the meeting and special surprise awards will be made the winners. A screening of members' films and a visit to a professional studio and laboratory were high lights of earlier meetings.

New Zealand ■ The New Zealand Amateur Cinema League, a producing group in Wellington, has recently held a series of public screenings of its first feature length film, *Wings Of Romance,* 1,200 ft., 16mm., appreciably bolstering the treasury with excellent gate receipts. The picture, a light romance dealing with an aerial honeymoon, was made with the cooperation of the Wellington Aero Club. It was directed by Robert F. Steele, president of the group, and Harold Bamkin and Marjorie Hass played the leading roles. The club has more recently completed another picture, *What A Night,* a comedy running 400 ft., 16mm. Both films have received favorable reviews from the Wellington dramatic critics and will shortly be available to other clubs through the League Club Film Library.

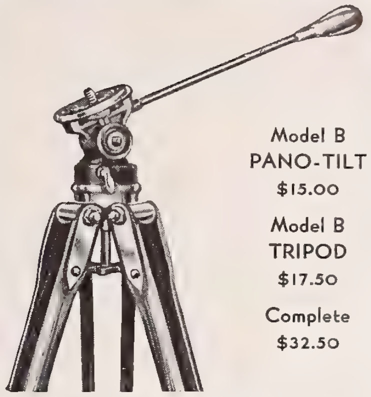
South Australia ■ From C. R. Davis comes news of the recently organized Amateur Motion Picture Society of Adelaide. The society, numbering seventeen members, meets twice weekly and the screening of members' films, discussion of movie making technique and the rehearsals of scenes for current productions make up the programs. Several short, all exterior film stories have already been completed. Following the suggestion in the article, *Keeping Up Club Interest,* in the August, 1930, issue of MOVIE MAKERS, this active club is attending outstanding professional motion pictures in a body and later holding an open forum on technique and continuity.

Jersey City ■ An opportunity to film New York City from the Graf Zeppelin on its next trip to this country has been promised to the members of the Hudson County Cine Club of Jersey City, N. J., arrangements having been made through Dr. Clarence W. Winchell, president of the club. Over fifty people attended the club's latest program which featured a talk by William H. Barlow on exposure; the projection of hunting and dog pictures filmed by Robert Shannon; *How The Police And Fire Department Signal System Works,* 1,600 ft., 16mm., filmed by Father Enright; aerial scenes filmed by members of the club. The latter pictures included many shots of the late Lieut. Alden Russell who was recently killed in a crash. They were projected for the benefit of his mother and sister, guests of the club.

Fresno studies ■ The Sierra Cinema League in Fresno, Calif., has instituted a program of motion picture study for its members. Two meetings each month will be devoted to a study of photographic technique, interior lighting, laboratory work and cutting and editing to be conducted by R. C. Denny and Bland Casebolt. One meeting each month will be devoted to a study of scenario preparation, directing and acting to be conducted by W. N. Rose and Mrs. Myrtle Rowley. Guest speakers on these various topics will be obtained to round out the program. The club has also organized a department of still photography to serve its members in this field and to provide a source of stills of club activities.

Canadian cinema ■ The Cinema Club in Toronto has reorganized and adopted as its new name, The Canadian Cinema Club. A provincial charter has been obtained and permanent headquarters secured in which laboratory and studio equipment are being installed so that members interested in the more technical phases of movie making can do their own processing. Meetings are being held weekly and the club, the address of which is 69 Adelaide Street, East, will welcome new members. Membership is not restricted to owners of equipment and anyone interested in amateur filming may join. R. Michener is president of the reorganized club; J. Robertson, vice president; J. Maclagan, secretary treasurer.

Washington, D. C. ■ Under the leadership of H. H. Johnson, a monthly gathering of amateur movie enthusiasts has been started in Washington, D. C. At the first meeting, films of those attending were screened and discussed and,



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Viscount Cowdray, noted polo player, with his Cine-Kodak filming his daughter's wedding

so successful was the program, that the group unanimously voted to continue the meetings in a more formal way.

Rushes ■ *Three Episodes* and *Fly Low Jack* were screened at recent meetings of the Cine Club in Portland, Oregon.

■ The Metropolitan Undergraduate Cinema of Newark, N. J., revived activities recently with a meeting of members. Winter plans were discussed.

■ The Amateur Cinema Club of Toronto, Canada, has been providing another series of amateur movie programs in that city for the patients of Christie Hospital. This splendid activity is well worth club attention.

■ The New York University Amateur Movie Club of New York City has recently completed a 200 foot comedy. At recent meetings, *Campus Love* and *Reel Golf* were screened.

■ A newly organized amateur movie club in Bristol, Conn., working under the leadership of Henry Litke, has begun production of a mystery drama under the title, *The Mysterious Hand.*

British amateurs

Thanet shows ■ A public screening of all 1930 club productions was recently given by the Thanet A. C. A. Half of the generous proceeds were given to local charities. The program, totaling 4,800 ft., 16mm., consisted of *Thanet 1930*, a cine review of local events; *The Cavalier*, a romance of the days of Charles I; *The Unfortunate Angler*, a piscatorial farce; and *The White Monk*, a mystery drama. A ten by fourteen foot screen was used with superlight projectors. Five evening performances and one matinee were given. A committee of seven members arranged all details of this ambitious show, even to arranging transportation facilities for the guests before and after the program. Sidney M. Yates, member of the Thanet A. C. A., is planning the production of a novel crook film.

Sheffield ■ At a late meeting of the Sheffield Amateur Film Club, a North Wales scenic filmed by Mr. Berry, *The Fall Of The House Of Usher* and short films made by members were screened. Contrary to an erroneous report published in the Club department of the October 1930 issue of MOVIE MAKERS, *Resurrection*, the club's current production, has not as yet been completed. The picture is being made with great care and contains numerous double exposures and cinematic effects. Two sets have been built and simulated rain was convincingly provided for certain of the sequences by rigging up a large pump on trestles on one of the locations just outside Sheffield. The excellent results thus far secured, as evidenced in the completed sequences which have been screened at club meetings, have kept enthusiasm high among the members. Production of the comedy scenario, *Boxed*, has been indefinitely postponed, according to a dispatch from Percy Parramore, recently elected publicity manager of the club.

West Middlesex ■ The West Middlesex Amateur Cine Club in London, through its secretary, Douglas E. Wall, has offered unique cooperation to amateur movie clubs and League members. Should a club or League member desire shots of London or the districts close at hand, members of the West Middlesex club will secure them with no other charge than the postage, cost of film and duty into this country, should there be any. A club or League member can receive this aid by applying to the League's club department. Letters will be forwarded to the West Middlesex amateurs. This cooperation provides a splendid opportunity for producing units needing London atmosphere or for League members needing a few shots of the community to complete a travel film. The willingness of the West Middlesex club to aid fellow amateurs across the seas in this manner is one of the strongest evidences yet received of the international fraternal spirit of home movie makers. Which clubs in this country are willing to return the favor and make scenes under similar conditions for clubs and League members in other countries?

London ■ Supreme Films, recently organized in London, has undertaken the production of a film record of the Government's office operations in granting and registering motor licenses. The film will show how applications are handled after the license has been issued. It will run about 400 ft., 16mm., and will consist largely of interior closeups. This is the first time that a government other than municipal has ever used amateur movie club work in its motion picture schedule. Another film in production is a scenic of the River Thames, presenting both the drab and beautiful aspects of this historic stream. Ray Sturgess is president of the club and Cyril H. Judd, manager.

Birmingham ■ The Birmingham A. C. A. is again holding a filming competition during the winter months. Members have been split into four units, the Messrs. Wimbush, Daniels, Gould and Grant acting as leaders, each group to produce a 300 foot film story. To start the units in their activities, the club has given each a 100 foot roll of film. Each group is allowed to choose its own story, entirely without restriction. The president, Dr. J. R. Radcliffe, has sponsored a competition for the best topical or travelog made by a member in 1930.

News of the industry

[Continued from page 32]

factured are equipped for a quick and easy insertion of the color assembly while the older Ampros may be easily and inexpensively adapted.

Filmo Topics ■ Presenting seasonal and helpful suggestions for the new year, the January *Filmo Topics* features the following articles: *Filming Europe's Best Ski Jumpers*, a story of movie making during International Sports Week in Norway; *Let Showmanship Be Used At Home; From Cape To Cairo*, a movie makers journey over the Rhoades trail; *Filmo News Pictorial; Titling Your Films*, a discussion in this series of trick titles; *Snow Cinematography; Film Control In The Channel*, No. 13 of the *Facts About Filmo* series, explaining how film is accurately registered at the projector's aperture. This interesting journal will be sent to all amateurs on request to the Bell & Howell Co., 1801 Larchmont Avenue, Chicago, Illinois.

FILMO TOPICS
JANUARY 1931

Skiing and snow photography are among features of "Filmo Topics" coming January issue

This is how film looks when the Goerz Cine-Panor lens is used for "grandeur" effects

Willoughbys' catalog ■ A new listing of the unusually complete and interesting rental library carried by this firm is now available to home projectionists.

Copies in Canada ■ Amateur movie makers in Canada will be happy to learn that 16mm. copies of their films can now be obtained in black and white, amber or yellow and that a 48 hour service is offered through J. D. Goode, Photo Research Laboratory, P. O. Box 28, Station B, Montreal, Canada.

Booth—B. & H. ■ J. Harold Booth, late of the New York office of Bell & Howell, is now serving with the same company in its Chicago engineering laboratories.

Cine-Kodak News ■ The January issue of this popular Eastman cine journal is devoted largely to movie making indoors. *January High Jinks*, a new form of charades in which movie titles take the place of the secret word, is featured; *What Can We Do With One Kodalite?* illustrates a half dozen or more lighting effects obtainable with a single 500 watt unit; *So You're Going Abroad* takes

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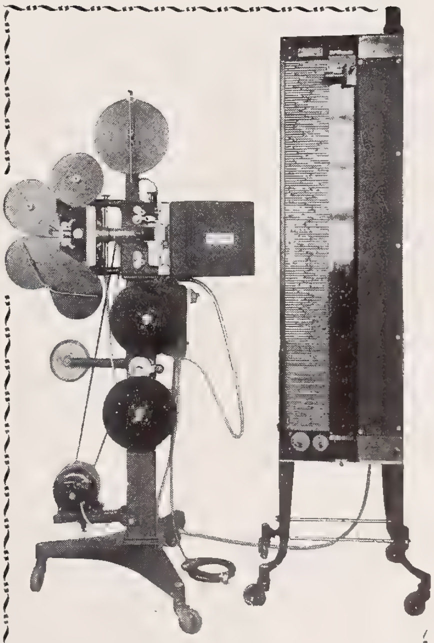

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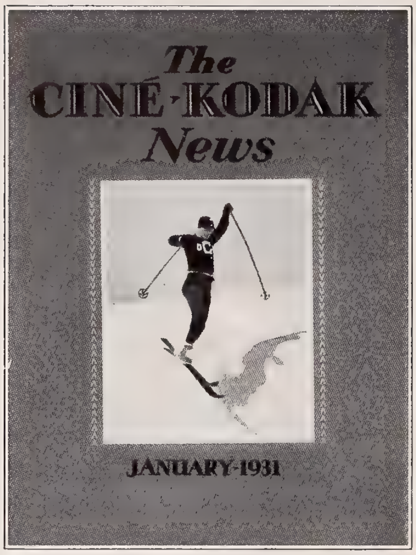

Interiors and winter travel share honors in contents of January "Cine-Kodak News"

care of winter cruising; *Where Do We Go From Here?* is a thought or two for the new year, and, of course, the usual *Cine Chat*, Cinegraphs and Kodascope releases. The *News* will be sent to interested amateurs on request to the Eastman Kodak Company, Rochester, N. Y.

New Leica ■ A valuable adjunct to any serious movie maker's equipment is to be found in this compact still camera. For recording and testing light conditions, sets, making "production stills" and scenes to supplement the movie film generally, the Leitz Leica Camera has long been a favorite and should be universally known among amateurs for its compactness and for the fact that it uses standard movie film, taking a double frame picture on 35mm. A new model of the Leica parallels the effect of the turret camera as it has four interchangeable lenses, a wide angle *f*:3.5, a standard *f*:3.5, a standard fast lens (*f*:2.5) and a telephoto *f*:4.5.

Brooks midtown ■ Burleigh Brooks, long located with the downtown group of camera dealers, is now established in his new offices at 127 West 42nd Street, in the heart of New York City.

Andree pictures ■ A mute tribute to the excellence of Eastman photographic films was found in the developing and printing of the pictures found exposed in the baggage of the Andree polar balloon expedition. After thirty three years in the Arctic ice, these pictures recently have been developed and brought out in thoroughly clear and detailed prints, showing the fate of the explorers as their big balloon failed.

Marshaloptic Screen ■ A new screen for 16mm. projection which makes it possible to show black and white or Kodacolor films in broad daylight and still get perfect results is available in the Marshaloptic. Eleven by fourteen inches in size, this new screen is made of optical glass, ground and polished with set curves, and projection is from the rear. It is being handled in New York City by Willoughbys.

Kodatoy motor ■ Eastman Kodak Stores announce development of a special motor for the Kodatoy to make hand cranking unnecessary with this popular unit.

Agfa-Hilton-Hackett ■ Two additions have recently been made to the sales staff of Agfa Ansco Corporation. Homer Hilton is now serving in Binghamton as the manager of the retail sales department, while Wakeman Hackett has taken over the direction of this work in Michigan and Ohio. MOVIE MAKERS extends every good wish to them.

Bolex-Paillard ■ Since the 1st of October, the Bolex Department of the Compagnie Bol, Geneva, Switzerland, has been merged with Paillard & Company of Sainte Croix, well known for over a century in the European photographic market.

Service in Argentina ■ Arturo J. Gattamora, formerly associated with the Casa Alex of Buenos Aires, has established his own firm in that city at Avenida Roque Saenz Pena 567, where he is offering complete still and cine photographic facilities under the name of Cine Kodak Service Corporation.

A memory of the fall football season—Knute Rockne turns his Pathex on his son, Jack

Educational films

[Continued from page 29]

has recently been completed by League member F. P. Keen, Portland, Oregon, entomologist in the service of the U. S. Department of Agriculture.

This film tells the story of the work which is being done in Crater Lake National Park, Oregon, to save the lodgepole forests from complete destruction as the result of depredations by mountain pine beetles. These insects, no bigger than houseflies, attack the pines by the thousands, bore under the bark, completely girdle the trees and kill them within a month's time. Thousands of acres of pine forest in the northern portion of the Park have already been destroyed and the battle is now being waged to save the forest in the more important recreational areas south of the lake.

The film shows the dead forests, the method of locating the infested trees, the insects themselves and the crews at work felling the dead trees containing the insects, peeling the bark and exposing the grubs to the sun's rays, which quickly kills them. The story ends with scenes showing what the trees mean from the standpoint of Park scenery. Some pictures of bears and scenes of Crater Lake itself in its forest setting are also included.

The National Park Service has secured a copy to be used in its educational lectures which are given regularly during the summer season to acquaint visitors with things of interest connected with the Park and its wild life.

Mr. Keen plans next summer to film a microcinematographic sequence, showing the intimate life of the beetles themselves, for inclusion in his film which is serving so well in this important educational program.

Booklet ■ *Movies In Education* is the title of a chapter in the pamphlet, *The Visual Age*, recently issued by the Ampro Corporation. The application and value of this medium in various branches of education is covered—elementary, high school, college, medical, church and industrial instruction being among those phases discussed. Other information of value to the educator in the industrial field is contained in this booklet which is available upon request to the Ampro Corporation, 2839 North Western Ave., Chicago.

Police movies ■ Use of the motion picture record for identification of criminals, in place of the present methods employed, has been proposed by Dr. Hellwieg, president of the Potsdam Police Tribunal, Berlin, Germany. He maintains that a prisoner should be filmed immediately after arrest and also that a study of psychology relating to the identification by witnesses entirely supports the desirability of such motion picture records.

News flashes ■ 16mm. motion pictures recently constituted the entertainment program given by the Rotary Club of Youngstown, Ohio, for the crippled children's convalescent home supported by that civic organization. The travel films of Archie Wilson were projected and thoroughly enjoyed by the youngsters. This use of personally produced films is one that is being successfully employed by civic and welfare organizations everywhere.

■ For use in the *Alumni News Reel* and by the athletic council, S. C. Hayward, assisted by John Rockwell and H. L. Auten as cameramen, has filmed all the games of the 1930 Dartmouth football program. The films at present are being shown at alumni meetings throughout the country and serve the valuable purpose of sustaining graduate interest in the school.

■ Produced by E. F. Horine, M. D., League member of Louisville, Ky., *Mechanism Of The Heart*, a 16mm. medical film, was recently shown at the Convention of the Southern Medical Association among a large number of other scientific exhibits. The film was awarded third prize.

■ Reporting the use of 16mm. movies in furthering conservation and restoration of game by the Game and Fish Department of the State of Missouri, Townsend Godsey of the department states that Dr. K. C. Sullivan of the State Board of Agriculture has made 16mm. films of agricultural activities, while the State Board of Health is employing government motion pictures in its work and is contemplating the production of 16mm. subjects.

■ Films of the Northwestern University football team in action were shown to an audience of over two thousand at the second annual homecoming rally of the University held in Chicago recently. A twelve foot screen image was thrown from the back of the auditorium for the spectators who enthusiastically received the 16mm. record of the competing teams, according to a report from Bell & Howell.

■ Extended use of films as a means of tuition has been decided upon by the Administration of Schools in Oslo, Norway. In a recent speech made by the president of the Norwegian

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Film Committee, it was pointed out that Oslo was the first city in Europe to introduce film as a permanent means of tuition in preparatory and public schools. The films are used chiefly to illustrate zoological and geographical subjects. An annual amount of 20,000 crowns has been been allowed for this purpose. In the coming fall, ten preparatory schools will be installed with projection apparatus for special film exhibitions to be attended by pupils.

FREE FILMS

■ *Subjects listed are available on loan free except for postage. Films are on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Dates cannot be promised in advance. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general service.*

■ *Dude Ranch Vacations*, one reel, a Northern Pacific Railway film from their *Flashes Of The West* series, reviews the features of vacationing on a ranch in the scenic west. The activities and interests encountered on such a visit are well portrayed. For those interested in or contemplating this experience, this film is highly recommended as an introduction.

■ *College Of The Ozarks*, two reels, produced by Jesse William Stitt, a graduate of that institution, shows the work of the school in its self help plan by which over ninety percent of the students work their way through college. As a documentary film revealing the primitive and rural background of the students, this subject is most interesting.

■ *The Light Of A Race*, one reel, offered through the General Electric Co., is an historical account of artificial illumination. In successive scenes, it depicts the use of flint, stick and groove, drill and match to obtain fire and of the torch, stone lamp, candle, oil lamp, gas and the incandescent lamp as sources of light. This film is available for group projection only and is recommended for its educational content, being especially suited for Boy Scout and other groups devoted to camp lore and for classroom projection.

■ *Within The Gates*, two reels, 16 and 35mm., a Women's Bureau film, points out, in the story of the manufacture of a shirt, the part played by women in the country's mass production and business.

■ Further distribution of the Tide Water Oil offering, *The Byrd Antarctic Expedition*, reviewed in December in this column, is discontinued through the medium of the League with appearance of this issue of MOVIE MAKERS.

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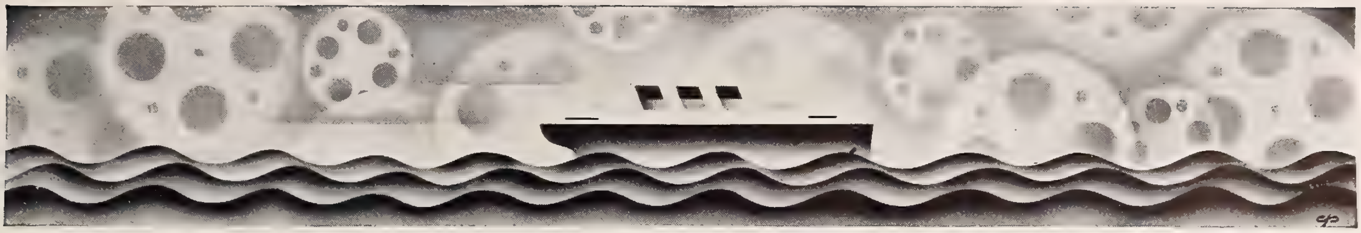

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Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
Salem: Robb Motion Picture Service, 214½ Essex St.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE***, 2540 Park Ave.

(*Continued on page 56*)

(*Continued from page 55*)

Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
A. J. Looze, 875 10th St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Sly Fox Films, 49 S. Ninth St., Opp. Minn. Theatre.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Joplin: Wingo Studio, 417 Main St.
Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Bradford: Welcome & Long, Bradford Theatre.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemain Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Passaic: Radio Mart, 15 Howe St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Gallup: Willis-Barnes Co.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane
F. F. Colwell Co., 465 Broadway.
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Gimbel Bros., Dept., 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Herbert & Huesgen Co., 18 E. 42nd St.
Kano Pen Shop, 50 Broad St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
National Photo Exchange Co., 39 W. 24th St.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift and Art Shop, 27 Market St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 35 Broadway
Utica: Edwin A. Hahn, 111 Columbia St.
White Plains: Modern Gift Shop, 77 Mamaroneck Ave.
Yonkers: ***JOSEPH BLATZHEIM,*** 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: FasFoto Finishing Co., 2114 Reading Rd.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence Photo Shop, 1604 Sylvania Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson
Veazey Drug Co.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

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M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: L. G. Harpel, 757-59 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow, Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Home Movie Studio, 20th and Chestnut Sts.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: American Visual Service, 240 Madison Ave.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Camera Shop (Fred L. Vermillion, Mgr.) 1306 Walker Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
Port Arthur: Moviecraft Studio, (Arthur Miller) 711 Procter St.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.

Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Huntington: Film Shop, 416 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Sheboygan: A. E. Winscher Co., York Bldg.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa) Ltd., "Kodak House," Rissik St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

Melbourne· Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., Ouvidor, No. 88.

BRITISH WEST INDIES

Jamaica

Kingston: A. Duperly & Son, 85 King St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.
Victoria: W. B. Young, Motion Picture Dept., 502 Union Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Kingston: Thomson Photo Specialty Company, 69 Clarence St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film and Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Estado 150.
Eckhart and Pieper, Casilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras; Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St. Cheapside.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia, 773 Finchley Rd., Golders Green
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: M. Assemat, 95 Rue des Petits Champs.
IV: Grande Librairie Universelle, 84 Boulevard St. Michel.
IX: Jose Corti Library, 6 Rue de Clichy.

GERMANY

Berlin, S.42: Romain Talbot, Wassertor Strasse 46

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8
Arnhem: Meijlink's Fotohandel, Rijnstraat 17.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
M. L. Mistry & Co., 46 Church Gate St., Fort
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Garbagnati, Piazza S. Allessandro N. 4. (106).
S. A. Pontremoli E. C., Agent of Bell and Howell, Via Broletto 37.

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku
R. Konishi and Co., Nagahoribashi-Suji
Tokyo: R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Waterworths, Ltd., 705 Colombo St.
Greymouth: L. A. Inkster, P. O. Box 106.
Hamilton: Watson's Camera House, Victoria St.
Invercargill: New Zealand Book Depot, 49-51 Esk St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A-S., Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm. Kienast & Co.), Bahnhofstr. 16.

VENEZUELA

Caracas: Edo Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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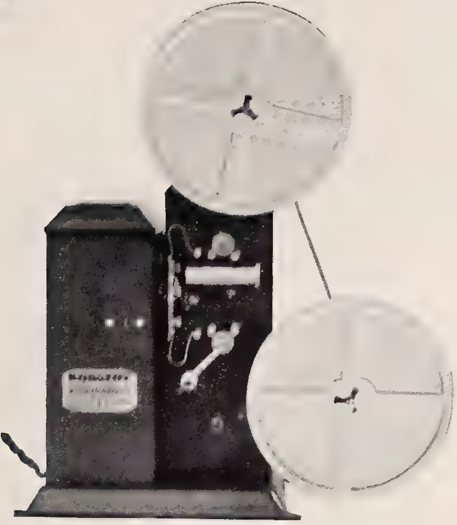
LEADER END NO. 3-5 FT.
FILM 10 FT.



EXTENSION ARMS

for your

KODATOY by HAYDEN

For Using 100—200—400 Ft. Reels

Hayden Extension Arms	2.50
Kodatoy	12.00
Combination Cost	14.50

With Hayden Extension Arms you can project forwards—backwards and Rewind. No alteration to Kodatoy and only one belt. Wonderful Xmas Gift for the young folks as well as old.

If you have the more expensive outfit, you must have a lot of film that the kiddies can have pleasure with.

Among our large volume of orders we have orders from the following Kodak stores: Boston, New York, Cleveland, Denver, Portland, Ore., Los Angeles, Seattle, Des Moines, St. Paul, St. Louis and Detroit. And no doubt any of the other Kodak stores would be pleased to supply you or, perhaps, have ordered since this date, Nov. 7, 1930.

Outfit Consists of

One Collapsible Table Stand	6.50
Hayden Extension Arms, pair	6.50
3 Long Belts	.60
	$13.60

For Ampro and Kodascope B same price

NO ALTERATION TO PROJECTORS

A Splendid Xmas Gift

1200 FT. REEL
ONE REEL
ONE HOUR
ONE THREADING

Hume-Dor-Reel

PAT. PEND.

100	200	400	800	1200 FT.
.65	.90	1.35	2.50	3.50

A GOOD REEL AT A RIGHT PRICE

8 to 1 Rewind and Brake With Splicer, 100 to 1200 Ft. Reels, Price, $17.50

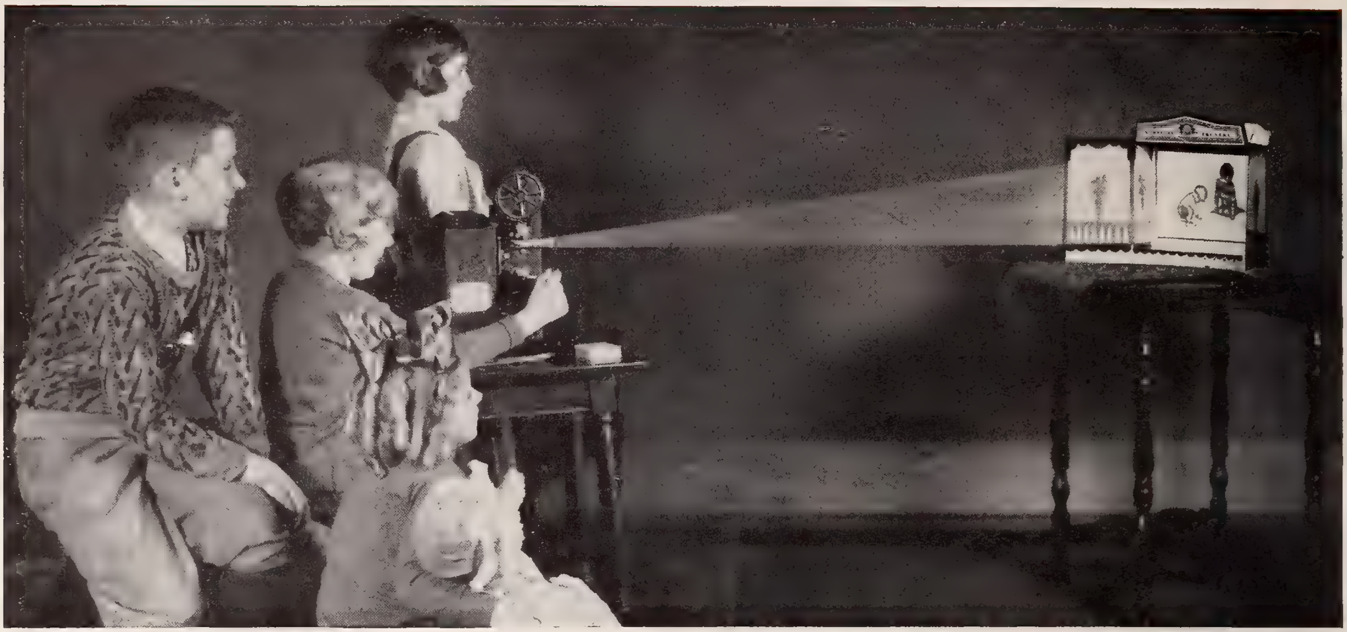
Do you use the Hayden Audible Footage Meter? Saves film and disappointment. Each click one ft. of film has passed through camera. For Cine-Kodak Victor and Filmo, 3 models $7.50

SEND FOR OUR NEW CATALOG

Factory
A. C. HAYDEN CO.
BROCKTON, MASS., U. S. A.

NAME.. ADDRESS..............................

LEADER END NO. 3-5 FT.
LEADER END NO. 2-5 FT.
FILM 10 FT.
LEADER END NO. 1-5 FT.
LEADER NO 2-5 FT.
LEADER NO. 1-5 FT.
FILM 10 FT.



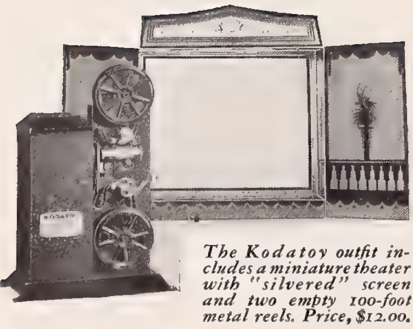
What fun there'll be in the PLAYROOM *NOW!*

LUSTY shouts of approval will invariably greet the appearance of a Kodatoy in the playroom. No longer will the youngsters plead for a movie show with Dad's projector—they can have their own, as often as they like.

This new Eastman product provides all the requisites of an ideal toy. Stout enough to resist inevitable thumping . . . safe as a blackboard. Threading and operating are easy for any child. Yet with all this simplicity there is nothing "toyish" about the pictures Kodatoy projects. They're bright . . . sharp . . . flickerless.

Kodatoy uses 16 mm. safety film in 100-foot reels or less. An unusually efficient optical and mechanical system qualifies Kodatoy as a star performer. There is a wide choice of film subjects, called Kodaplays. They are especially selected for juvenile spectators, and include comedies, animated cartoons, travel, sport and other subjects. These are available in three lengths—priced at 30, 60 and 90 cents.

Visit a Kodak dealer, toy or department store and see Kodatoy in action. EASTMAN KODAK COMPANY, Rochester, N. Y.



The Kodatoy outfit includes a miniature theater with "silvered" screen and two empty 100-foot metal reels. Price, $12.00.

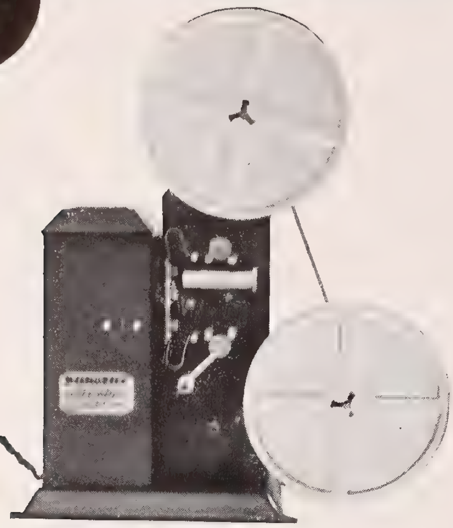
KODATOY *the children's movie projector*
. . . . made by EASTMAN

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

EBRUARY, 1931

25¢



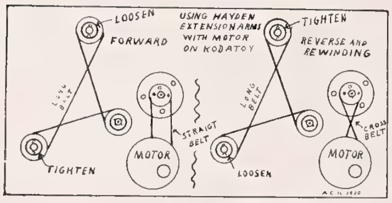
Features of the Higher Priced Projector Are:

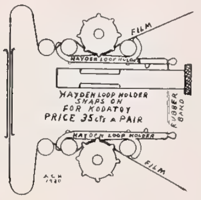
Projecting forward, reverse and rewinding. The Hayden extension arms accomplish this on your Kodatoy and are used with or without motor, no alteration. Price only $2.50.

They can be purchased through most Kodak stores or dealers.

SAVE 70 cts.

Send orange cover to carton containing Hayden Extension Arms for Kodatoy and $2.00 and we will send two 400 ft. Hume-Dor-Reels—value $2.70. Use Hume-Dor-Reels, a reel and a Humidor combined. Yes, it has a moistening chamber with moistening pad.


LOOSEN
FORWARD
USING HAYDEN EXTENSION ARMS WITH MOTOR ON KODATOY
TIGHTEN
REVERSE AND REWINDING
LONG BELT
STRAIGT BELT
CROSS BELT
MOTOR
TIGHTEN
LOOSEN
MOTOR


FILM
HAYDEN LOOP HOLDER
HAYDEN LOOP HOLDER SNAPS ON FOR KODATOY PRICE 35cts A PAIR
RUBBER BAND
HAYDEN LOOP HOLDER
FILM

HAYDEN LOOP HOLDER FOR KODATOY ONLY

If you have any trouble with the feed sprockets losing the loop, we suggest using the Hayden loop holder—locks film to sprocket.

Price 35c *a pair.*

1200 FT. REEL
ONE REEL
ONE HOUR
ONE THREADING

Outfit Consists of

One Collapsible Table Stand	6.50
Hayden Extension Arms, pair	6.50
3 Long Belts	.60
	$13.60

For Ampro and Kodascope B same price

NO ALTERATION TO PROJECTORS

Hume-Dor-Reel

PAT. PEND.

100	200	400	800	1200 FT.
.65	.90	1.35	2.50	3.50

A GOOD REEL AT A RIGHT PRICE

8 to 1 Rewind and Brake With Splicer, 100 to 1200 Ft. Reels, Price, $17.50

Do you use the Hayden Audible Footage Meter? Saves film and disappointment. Each click one ft. of film has passed through camera. For Cine-Kodak Victor and Filmo, 3 models $7.50

ALL HAYDEN ACCESSORIES ARE MADE UNDER HAYDEN PATENTS OR PATENTS PENDING

SEND FOR OUR NEW CATALOG

Factory
A. C. HAYDEN CO.
BROCKTON, MASS., U. S. A.

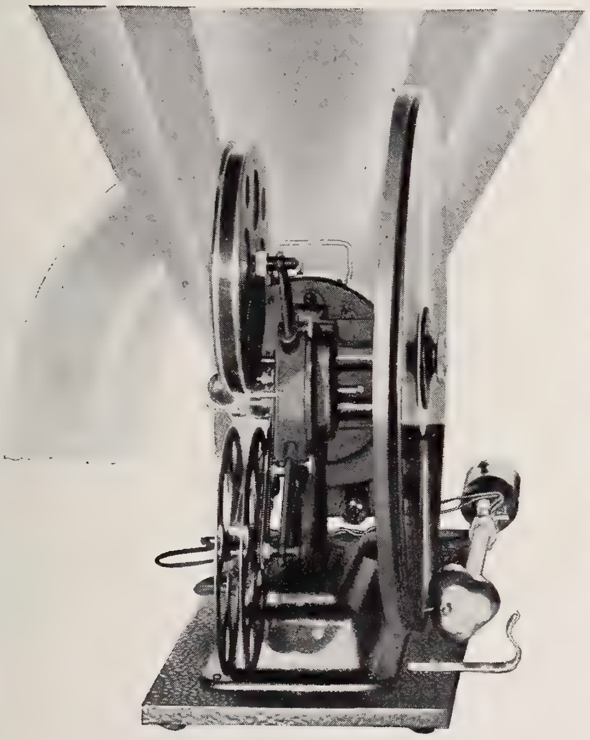
NAME.. ADDRESS..............................

ALL HAYDEN ACCESSORIES SENT DIRECT IF NOT AT YOUR DEALERS

Announcing

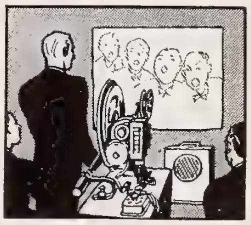
a REVOLUTIONIZING COMBINATION

of Projection and "Talkie" Features in a Single Master Instrument



THE most exacting critics will acclaim the new Animatophone . . . a portable "Talkie" equipment which rivals the optical and phonetic excellence of the finer theatres.

The vertical positioning of the disc is typical of the clever design and high perfection of this instrument. This makes the turntable shaft an integral part of the projector mechanism . . . an arrangement that sets a new standard for simplicity, compactness, and light weight . . . . plus unrivaled performance.



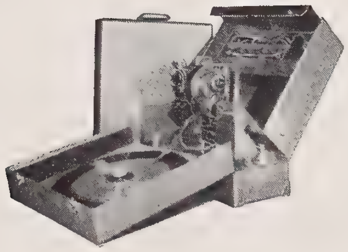
Already . . . without formal announcement . . . the MODEL FIVE MASTER PROJECTOR with ANIMATOPHONE has become one of the most talked of and highly regarded equipments in the non-professional movie field. Ask to SEE and HEAR this marvelous new "Talkie" equipment for business, church, school and home use.

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA

Branch Sales Office: 242 West Fifty-Fifth St., New York City
Canadian Distributor: Film & Slide Company of Canada
156 King Street West, Toronto

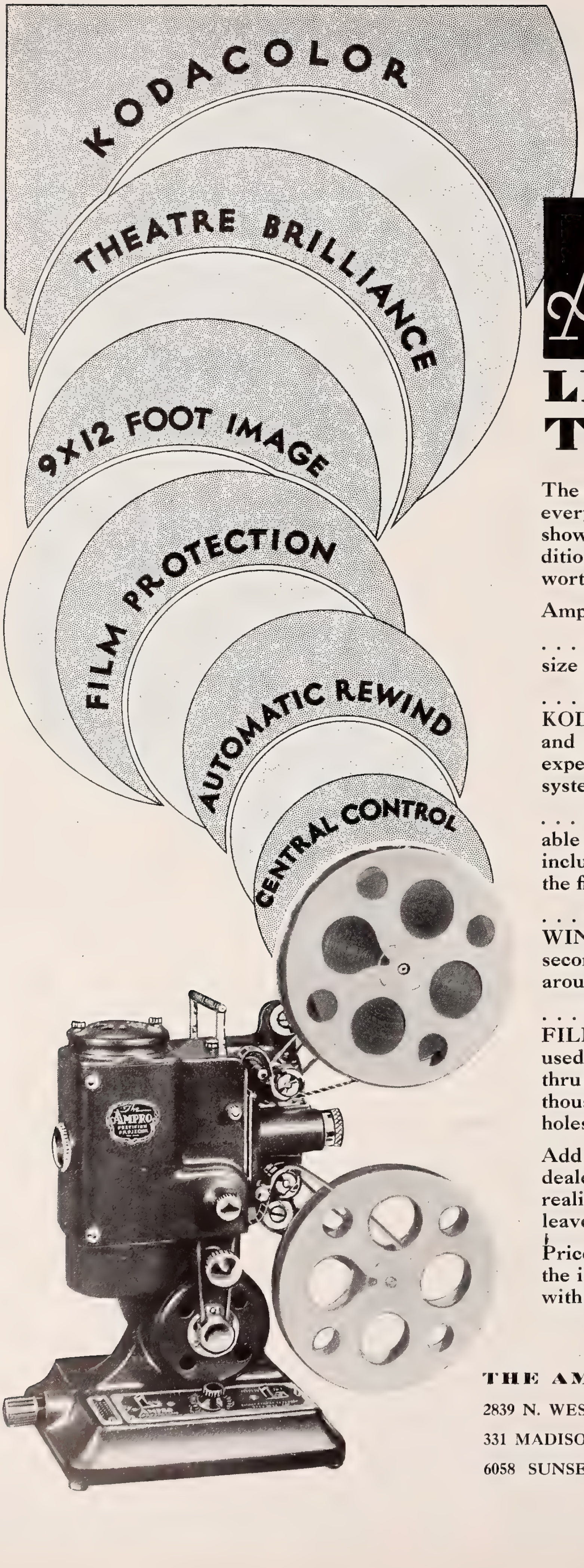
The ANIMATOPHONE

FOR *Non-Theatrical* TALKIES



MODEL FIVE MASTER Cine-Projector, designed especially for sound synchronization either 78 or 33⅓ R.P.M. records. May also be used "silent".

ANIMATOPHONE, the sound-reproducing parts used with the MODEL FIVE Cine-Projector. Equipped for tone and volume control.



The AMPRO

LEAVES *nothing* TO BE DESIRED

The Ampro is a *complete* projector. It embodies every feature necessary for the liquid-smooth showing of motion pictures—and several additional features that distinguish Ampro from its worthy contemporaries.

Ampro offers you:

. . . REAL THEATRE BRILLIANCE in any size of screen image up to 9x12 feet.

. . . SUPER BRILLIANCE in the rendition of KODACOLOR; sharp detail, deep perspective and such perfect color balance as might well be expected from the super illuminating and optical systems of which Ampro so proudly boasts.

. . . FORWARD AND REVERSE action—variable speed—instant, brilliant "stills"—all controls, including starting switch, within instant reach of the finger tips of one hand.

. . . SPEED AND CONVENIENCE in REWINDING. Think of it! A 400 foot reel in 50 seconds. No belts to switch—nothing to change around!

. . . COMPLETE PROTECTION for your FILMS, due to the "kick-back" claw movement used exclusively by Ampro. You can run a film thru The Ampro Precision Projector at least two thousand times without distorting the sprocket holes or marring the picture surface.

Add to these, the other Ampro features which your dealer will gladly show you and you will readily realize that The Ampro Precision Projector leaves nothing to be desired.

Prices range from $165 to $210 depending upon the illuminating system. All models are equipped with deluxe carrying case.

THE AMPRO CORPORATION
2839 N. WESTERN AVE., CHICAGO
331 MADISON AVENUE, NEW YORK
6058 SUNSET BOULEVARD, HOLLYWOOD

©C1B 102759

JAN 28 1931

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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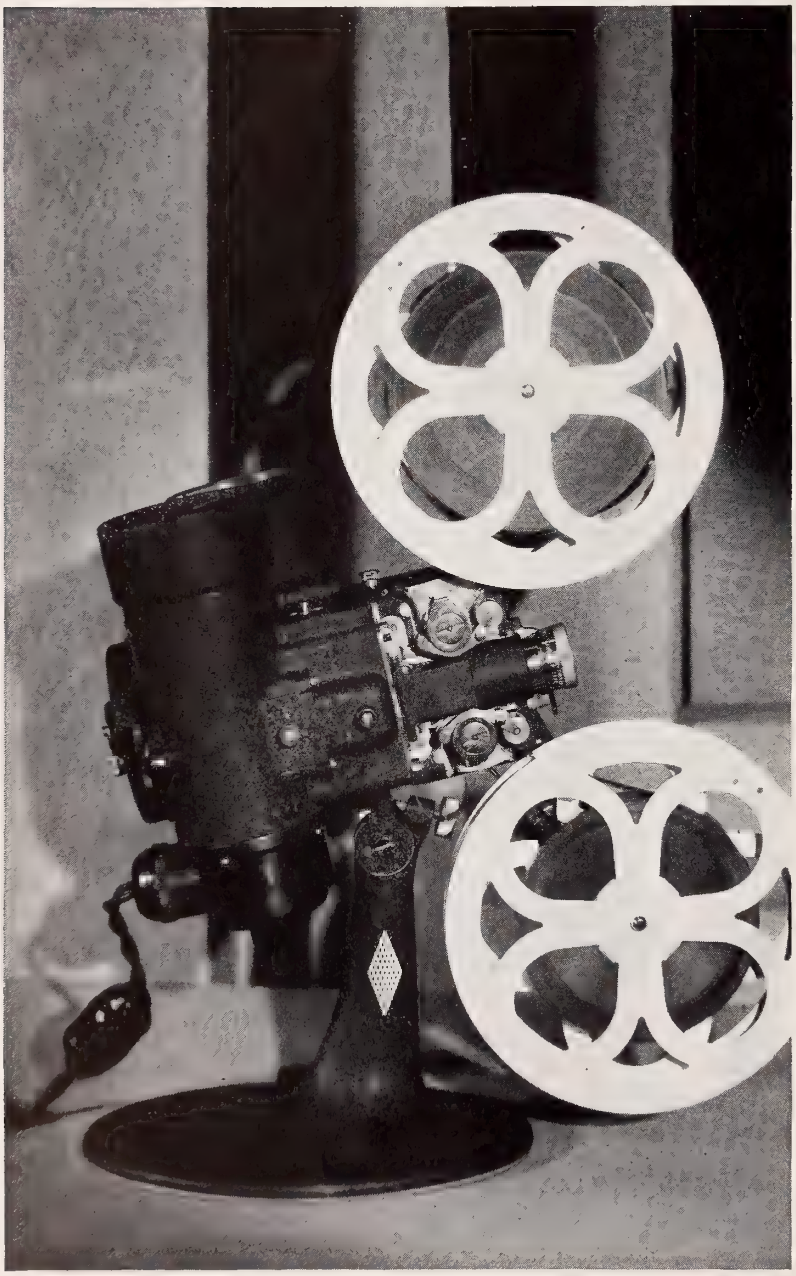
Editor
JOHN BEARDSLEE CARRIGAN

A NEW FILMO PROJECTOR!

with unexcelled light intensity 375-Watt 75-Volt Illumination



An engineering feat of major proportions gives to the movie-maker the new Filmo 57-GG Projector with the first 75 volt, 375-watt lamp ever to be used in projecting 16 mm. motion pictures.

In your home, the new Filmo 57-GG Projector will reproduce 16 mm. movies on the screen with a brilliance and a clarity scarcely to be imagined without actually experiencing the phenomenon. For as powerful and brilliant as is the 250-watt Filmo Projector illumination, the illumination of the new Filmo 57-GG Projector exceeds it by 41 per cent (foot candle rating).

The new projector operates on either alternating or direct current, without the use of a step-down transformer, converter or other bulky equipment. The regulation Filmo safety screen shutter and cooling system are retained.

The intense illumination of the new projector gives new and startling brilliance to Kodacolor pictures and permits projecting them on a larger than ordinary screen.

A new pedestal hinge lock and an entirely new type of carrying case make their appearance with the new Projector.

The New Filmo 57-GG Projector comes regularly equipped with variable voltage resistance and voltmeter, with case, at $260. Other models of Filmo Projectors previously purchased may be equipped with this 75-volt, 375-watt illumination at nominal cost. Write for complete details.

Bell & Howell FILMO

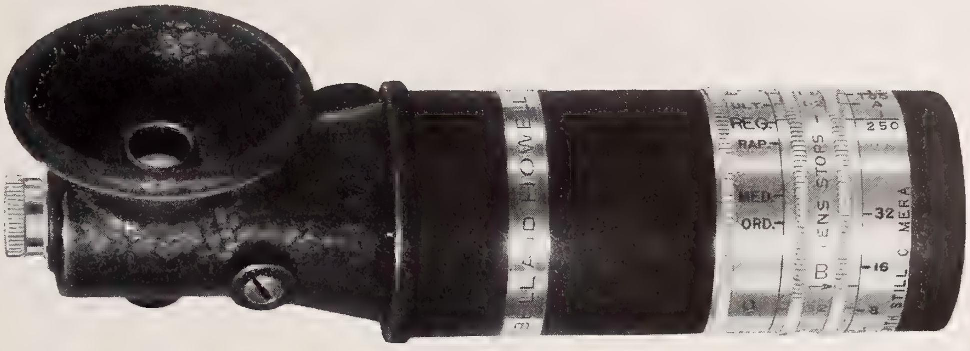
BELL & HOWELL COMPANY, 1843 Larchmont Ave., Chicago. New York, Hollywood, London (B & H Co., Ltd.) *Established 1907*

NEW—a B & H Photometer for "still" camera requirements

◆

At right, the new "Still" Photometer. Easy to carry, fits the hand, always ready for use.

◆



Sight with it!

Set it!

Read it!

With but a revision in its scale readings, the B & H Photometer, first introduced for gauging exposure for Filmo movie cameras, is now presented for use with "still" cameras. The "matched illumination" feature of the Photometer is retained intact, as well as the utter simplicity of its operation.

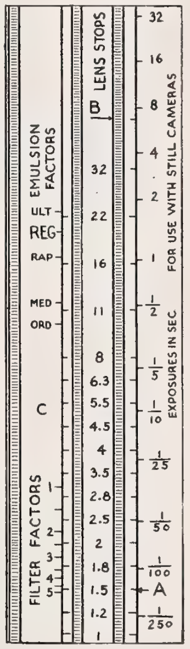
The new "Still" Photometer gives the user not only scientifically correct exposure readings, expressed in terms of diaphragm openings, but also gives accurately co-related readings for shutter speeds, emulsion factors, and filter factors. Lens stops from F 1 to F 32 are given, with shutter speeds from 32 seconds up to 1-1000th of a second. Emulsion factors from "ordinary" to "ultra-rapid", and filter factors from 1 x to 5 x are also given.

The simplicity and speed of determining correct exposures is startling. There is no interpolating to do. You press a button, sight through the eyepiece directly upon your object, and turn the dial until the electric filament matches the illumination reflected from your object. Then, you take your lens stop reading direct for any shutter speed you wish to use—or a shutter speed reading for any required lens stop. If you are using a filter, move the filter factor ring and the new lens stop is read instantly. Modification for different emulsions is obtained in the same way.

Write for literature on the new B & H Photometer for use with "still" cameras. B & H Photometer for still cameras (model B), $20 with case, $17.50 without case. Model A, for Filmo cameras, same prices.

◆ ◆

(At Right) Scale A is the shutter speed scale. This is the scale that is moved to modulate filament intensity. Scale B gives lens stops. Scale C bears graduations for filter factors and for emulsion speeds. Both A and C Scales are co-related with the lens stop scale.



Your Precious Films . . . *Safe!* ◆ in a Filmador ◆

Not until your films break from brittleness and shrink from dryness do you begin to appreciate the full value of keeping films in good condition. Don't wait until your films have deteriorated to get a Filmador, the scientific thermo-humidor that *seals* humidity into your films. Has inner humidor and outer thermo-container. Holds three 400 ft. reels. Ruggedly built of heavy-gauge aluminum, $5.00.

Sound and Silent Films from the ◆ Filmo Library ◆

UFA Talking Films

Each on one 400 ft. reel with voice-accompaniment sound disc, $60

Tropical Birds. A strangely beautiful sound picture of bird life in the valley of the Amazon. Reminiscent of the gorgeous descriptions of tropical birds in the writings of W. H. Hudson, world-famous naturalist and author.

An African Adventure. A fascinating visit to one of the lesser known native villages deep in the wilds of Africa. Household and civic customs pictured in excellent detail.

Birds of the Beach. No fashionable ocean resort boasts such an interesting colony of inhabitants as are shown in these sound movies of life among birds of the beach.

Sons of the Sun-God. The Peruvian Indian and his worship of the sun are strikingly portrayed in this sound movie of life among the Incas.

UFA Silent Films

Each on one 400 ft. reel, $50

The Monarch of the Glen. One of the famous UFA natural history films, showing the life of the deer in all its fascinating detail.

Remnants of the Past. Like a visit to the Stone Age is this excellent portrayal of the present direct descendants of prehistoric mammals.

Pets and Pests. This UFA presentation is a portrait gallery of mankind's pets. From many parts of the world have been drawn together a group of interesting creatures.

The School for Eagles. This film showing how aviators are trained for safe flying is a fascinating subject for young and old. Both ground and air-work are pictured

BELL & HOWELL COMPANY, 1843 Larchmont Ave., Chicago. New York, Hollywood, London (B & H Co., Ltd.) ***Established 1907***

THE BIGGEST BARGAIN EVER OFFERED IN EXHIBITION FILMS!

PATHÉGRAM'S 16MM. PICTURES

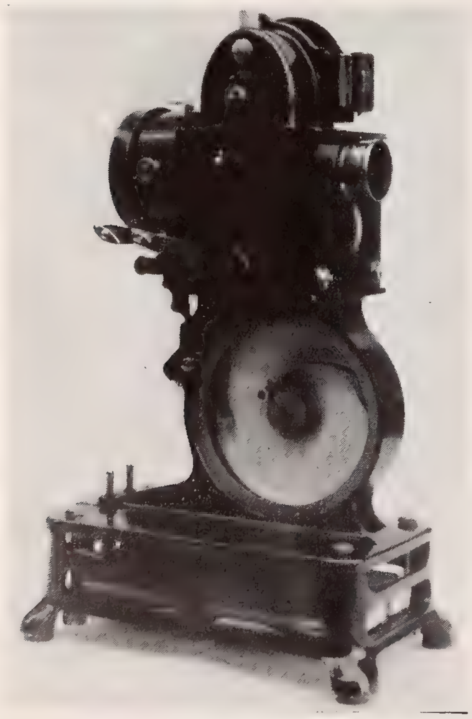
On 400 foot Reels Were $30.00 . . . . NOW $20.00
On 100 " " " 7.50 . . . . NOW $5.00

Here is a real opportunity to add many fine pictures to your 16mm. library at bargain prices.
We have a complete stock of Pathé's 16mm. pictures including Our Gang Comedies, Dramas, Aesop's Fables Cartoons, Grantland Rice Sportlights and Pathé Reviews.
These pictures are regularly sold at $30.00 for each 400 foot reel and $7.50 for each 100 foot reel and include releases as late as August 1930.
At these new low prices our stock will soon be exhausted, so we suggest that you place your order early to avoid disappointment.
Complete catalog of subjects will be mailed upon request. We will be pleased to fill C. O. D. mail orders.

PATHÉ 9.5MM EXHIBITION FILMS

12 Exhibition Films were $15.00 {6-60 foot Reels, 6-30 " "} . . . . NOW $9.00

Pathé 9.5mm Exhibition Films are too well known to need any further recommendation. We have over three hundred subjects for your selection and we are making this offer for a limited time to give owners of Pathé Projectors the opportunity to build up a library at low cost.
If you mail your order, be sure to give us a list of the subjects you now have to avoid possible duplication. We will fill C.O.D. mail orders.



PATHÉ new model
95 MM
Hand-driven
PROJECTORS
Regularly $39.00
NOW $22.00

These projectors are the new model Pathé Hand Driven Projector with gear-driven takeup and, for the next thirty days, we are offering them at this "less than cost" price. We will fill C. O. D. mail orders.

DEALERS
Write us for special price on Exhibition Films only.

AVENDISH FILMS, INC.
56 WEST 45TH STREET
NEW YORK, N. Y.

Featured releases

■ Arc Film Co., N. Y. C. *Cristus*, the life of Christ in 7 reels, described as "the most beautiful story ever filmed," is offered together with the religious subject, *The Nativity*, one reel.

■ Bell & Howell Co., Chicago. Ufa educational talking films released this month in the Filmo Library are *Tropical Birds*, on bird life in the Amazon Valley, *An African Adventure*, a visit to a native village; *Birds of the Beach*, on the flying inhabitants of the shore; *Sons of the Sun God*, on the Incas of Peru—each about 400 feet with duplicate discs. Ufa silent educational subjects are *The Monarch of the Glen*, on the life of the deer; *Remnants Of The Past*, a study of almost extinct mammals; *Pets And Pests*, a gallery of mankind's pets; *The School For Eagles*, on training aviators for safe flying —each about 400 feet.

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, world war, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. *Kodak Cinegraphs*, a new, illustrated, descriptive catalog of the subjects, is available.

■ Empire Safety Film Co., N. Y. C. A wide selection of comedies, scenics, sports and educationals is offered the home projectionist by this library. Catalog upon request.

■ Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play*, described as more elaborate than the Oberammergau spectacle, is available in six reels.

■ Holmes Lectures, Burton, Inc., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

■ Home Film Libraries, Inc., N. Y. C. *Felix Comics*, four, fifty foot cartoons edited especially for children and of particular interest to those operating toy projectors, are emphasized this month. Many new, full length subjects are also available, listed in the 1931 *Feature Catalog*, sent upon request.

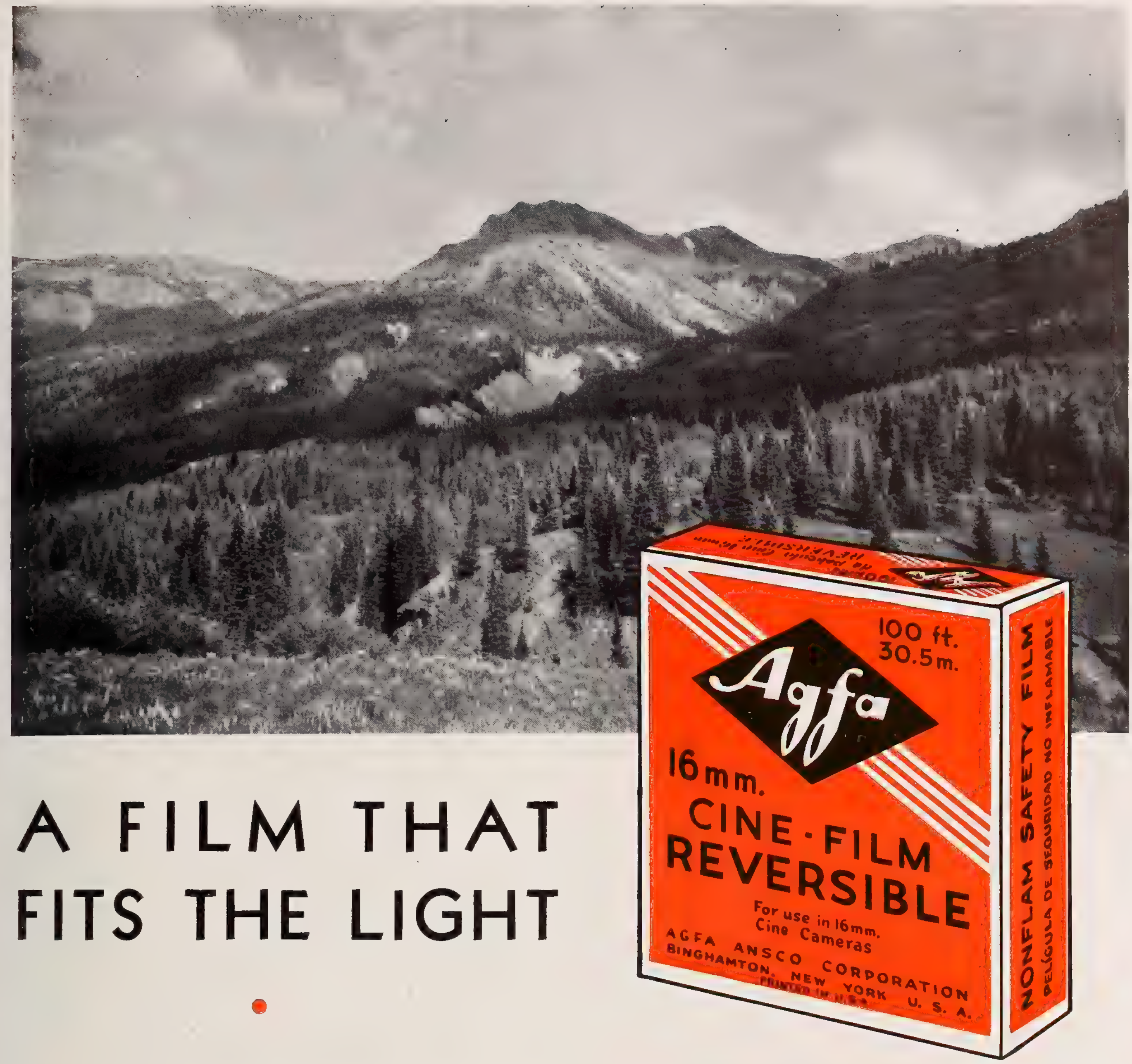
■ Kodascope Libraries, Inc., N. Y. C. *Young April*, a feature length offering with Rudolph and Joseph Schildkraut and Bessie Love, is a romantic comedy drama of an European prince and his love for a little duchess who has just been brought back from an American finishing school. Nearly five hundred other interesting subjects are available from branches of this library located throughout this country and Canada. A catalog may be had upon request.

■ Pathe Films, Inc., Pathegrams Dept., N.Y.C. These subjects are announced for release: *A Raisin And A Cake Of Yeast, Just Married* and *Why They Leave Home*, each a 100 foot, *Aesop's Fables* cartoon; *A Pup's Tale, Flowers* and *Classic Centaur*, 100 foot subjects; *Whoopee For All* and *Models Of Health*, 100 foot Grantland Rice *Sportlights; Deauville, Coney Island Amusements, Thames River, 'Gators Galore* and *Fish*, each a 100 foot *Pathe Review; Boys To Board, A Pleasant Journey* and *Mother's Pride*, each a 400 foot *Our Gang Comedy*. An extensive 16mm. sound film library is also announced. Comedies, Grantland Rice *Sportlights, Aesop's Fables* cartoons, *Pathe Reviews* and a number of features with well known stars are available. (See page 103 for listing of subject titles.)

■ Pathe Films, Inc., 9.5mm. Dept., N. Y. C. Fifty silent subjects are now available. Pathe 9.5mm. talking picture apparatus will soon be ready and sound film subjects in this width are listed on page 103.

■ Reynolds, Ernest, M., Cleveland, Ohio. *The Big Step*, 100 feet, depicts in a very interesting manner the highest canal lock in the United States. *Westward Bound*, 100 feet, is a condensed volume of the high lights of western scenery. The *Gold Seal Catalog*, listing many other interesting subjects, is available.

■ Ufa Films, Inc., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one reel subjects, is offered in silent and syncronized form for school use. Entertainment versions are available for home and classroom. They are listed on page 103.


100 ft.
30.5 m.
Agfa
16 mm.
CINE-FILM
REVERSIBLE
For use in 16 mm.
Cine Cameras
AGFA ANSCO CORPORATION
BINGHAMTON, NEW YORK U. S. A.
PRINTED IN U.S.A.
NONFLAM SAFETY FILM
PELÍCULA DE SEGURIDAD NO INFLAMABLE

A FILM THAT FITS THE LIGHT

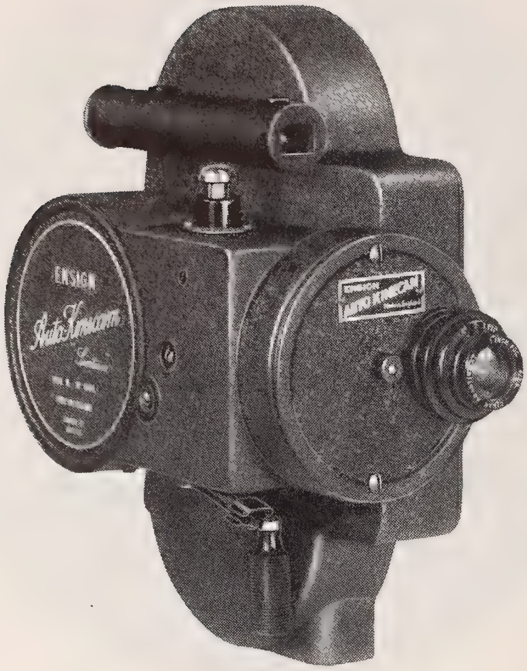
WHEN YOU USE the regular Agfa 16 Mm. Reversible Film you are assured of naturalness of tone, brilliance, and an amazing evenness of rendering on the screen, despite differences in subject and exposure. For this film is not ordinary film. It is, on the contrary, a beautiful screen-tested film with a rich superorthochromatic emulsion scientifically adjusted to amateur movie subjects and requirements—a film of marvelous color balance in combination with a latitude which is outstanding.

Color is light, direct or reflected. And this film fits the light so beautifully because the emulsion is spectroscopically constructed. Relative tonal values are thus registered with fidelity, brilliance, and perfect modulation for a screen result that commends itself as natural.

Agfa

16 mm. CINE FILM
REVERSIBLE

AGFA ANSCO OF BINGHAMTON, N. Y.



Introducing the New Imported

ENGLISH MOVIE CAMERA

The ENSIGN KINECAM

The new Auto-kinecam incorporates every feature necessary for the making of good all-round 16 mm. Movies.

SHUTTER

Has 3 shutter speeds: 8 per second for poor light conditions or comedy effects; 16 per second for normal work; 64 per second for slow motion. Releasing button may be locked in "on" position for 16 pictures per second.

FINDER

A new telescopic type that simplifies sighting the subject, even under the brightest of light conditions.

MOTOR

Equipped with double spring clockwork motor that allows for a run of over thirty feet of film in one winding. Has conveniently placed indicator showing how much film has been used. When the spring is released, the camera may be turned by hand and the complete film exposed without stopping.

GATE

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EDITORIAL

EVER since the commercial screen "went vocal" the Amateur Cinema League has been besought, in and out of season, for some practical and inexpensive method for making amateur talkies. These demands come, in the main, from two classes of movie makers, those whose restless energy calls them always to that which is novel and those whose concept of filming comes from commercial offerings and who lack the creative imagination that can take a camera and film and go off on flights of its own.

To all of these the answer has had to be negative because, while talkies are entirely practical, they are by no means inexpensive to make. Various purveyors to the amateur movie maker have studied this problem and have made, are now making or will make experiments that may result in equipment for filming amateur talkies at moderate cost.

Sound and the amateur are by no means divorced in spite of this obstacle to production. There are excellent devices on the amateur market for presenting synchronized movies of all kinds at home. The home projectionist has a whole world open to him that is as yet denied to the home camerist, unless the latter need not consider expense. Using these devices, home program makers can follow three methods. They may secure any number of synchronized movies, they may have their own synchronization made for them by a studio or they may provide their own sound effects for their films with the usual records. In all probability they will do all of these.

Many theatres have gained a skill in improvised synchronization with records that is often unrecognized by audiences. It is practically impossible for a careful observer sitting in such a place, for example, as the Little Picture House in New York City, to determine just which program features are sound picture creations with disc and which are silent pictures, the accompaniment for which has been provided by the theatre projectionist from his well stocked record library.

This combination of possibilities is ideal for the host who wishes to offer synchronized films to his guests. He can present a well balanced program of "library subjects" and can then enhance the satisfaction of his own offerings by intelligent synchronization from records. This latter plan makes him again the creator if assembly can be considered as creation—and what art is now completely clear of synthesis?

The amateur synchronizer has, at once, a marvelous and a terrible power. If he chooses well, he can achieve the same suave results as those secured by producers who use disc methods. If he does not exercise restraint and good taste, his audience will be assaulted by "a tale told by an idiot, full of sound and fury, signifying nothing." Pending the time when the amateur gains his own producing outfit for talkies, he may well experiment with exhibition.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

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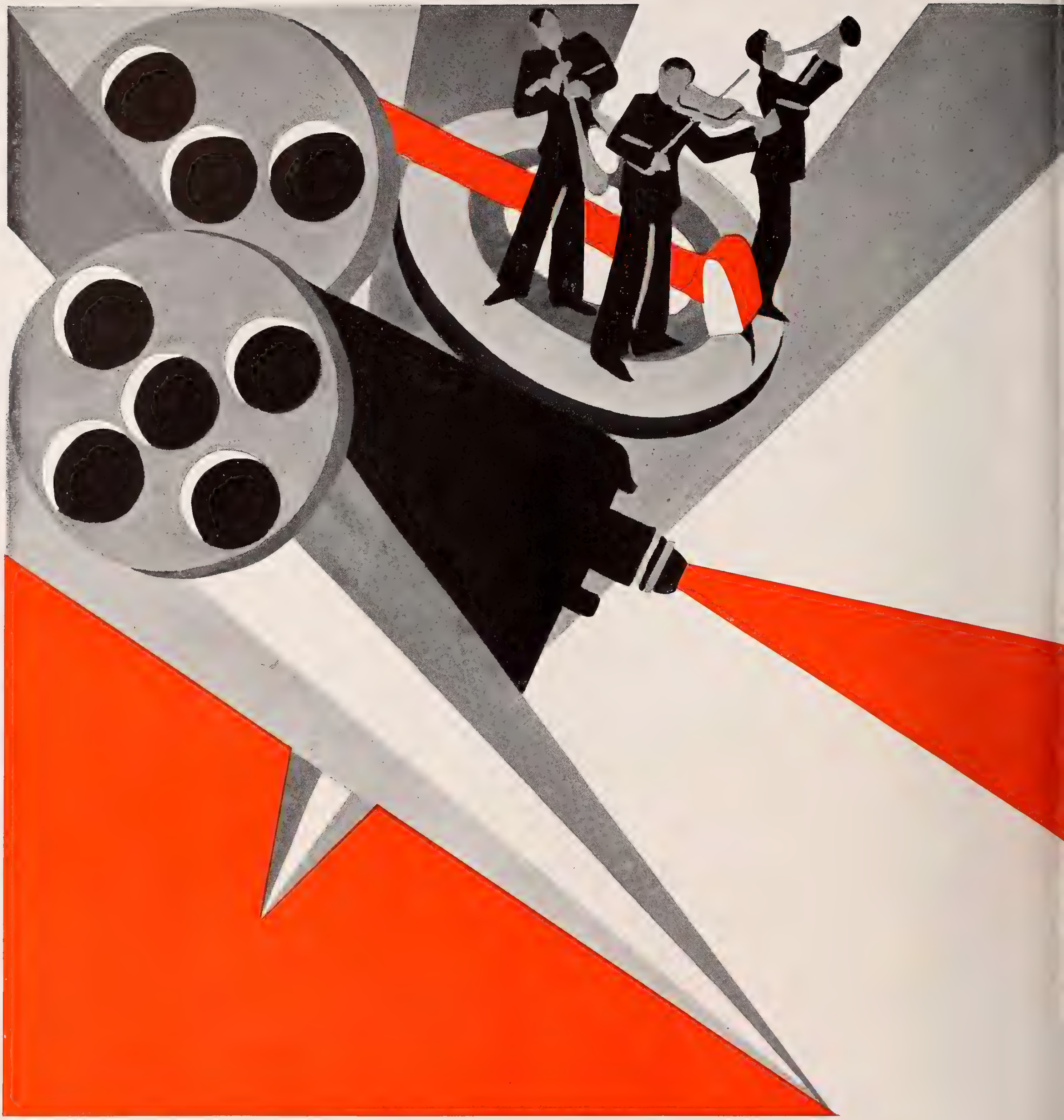


Song of the film—a fantasy

Sound ahoy!

JOHN BEARDSLEE CARRIGAN and RUSSELL C. HOLSLAG

A consideration of the home talkies and sound films

WITH almost the same astonishing degree of rapidity with which sound motion pictures recently swept the professional theatrical field, the amateur movie world is today evincing a tremendous interest in their adaptation for the home. Many equipment manufacturers, alert to this demand, have either made or are now making provision to furnish moderately priced machines for this purpose. And, as a logical corollary of the effort to meet this interest, synchronized films are being offered for sale in rapidly accelerating numbers and libraries for rental of such films are coming into being.

Machines of moderate cost for use with 35, 16 and 9.5mm. have all been offered, although the 35mm. equipment has not been designed specifically for home use but rather for the needs of education and industry. Nevertheless, amateurs who employ 35mm. film will find these compact standard width units entirely satisfactory for their use. The 16mm. and 9.5mm. outfits have, of course, been planned definitely for the home and those already being offered the amateur will be discussed in detail later in this artcle.

So far, only machines for showing synchronized films have been offered and sound on disc has been almost exclusively favored as the reproduction method. As this magazine goes to press, however, one portable sound on film apparatus is announced and this will be listed below under the compact 35mm. machines now available. Undoubtedly, the coming year will find many additions to the sound on disc showing equipment and other sound on film exhibition machines are a probability.

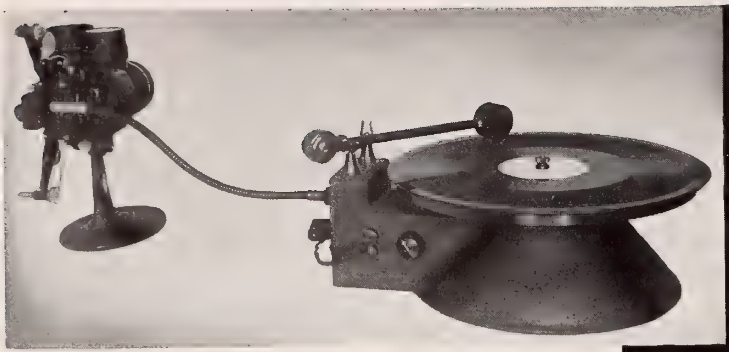
Amateur taking equipment for sound has not yet been commercially offered but many manufacturers are said to be experimenting along those lines and it is possible that pioneer apparatus of this type will also eventuate during 1931. If this does happen, sound on disc will probably be the first method to be offered, the problems of sound on film taking apparatus being much more complex. The two methods, with their subdivisions, are discussed elsewhere in this issue, under the title, *How professional talkies are made.*

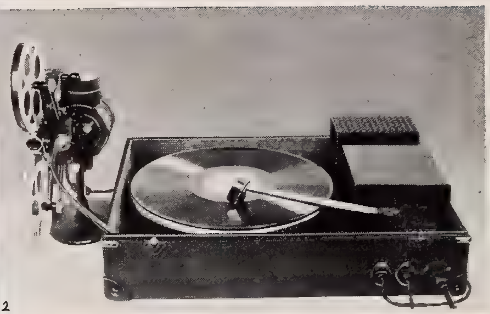
Historically, experimentation with sound on disc for 16mm. stems from the early days of the introduction of sound on disc in the theatres, the late William H. Bristol of Waterbury, Connecticut, according to our information, leading the way. At the inception of the idea, several 16mm. sound machines were offered and later discontinued by their makers for various reasons, paralleling the early experiences with silent amateur apparatus, as recorded in December MOVIE MAKERS under the title, *The first thirty years.* It is not until a relatively recent period that we find the complications ironed out which had developed in early efforts along this line. Hence, 1931 will undoubtedly be considered the first real year of development in home talkies.

To detail the 16mm. sound on disc apparatus now available, we find the Filmophone and Filmophone-Radio of the Bell & Howell Company, Chicago, Illinois; the Animatophone of the Victor Animatograph Corporation, Davenport, Iowa; the CineVoice of the Hollywood Film Enterprises, Inc., Hollywood, California; the Cinetone of the Q R S-DeVry Corporation, Chicago, Illinois.

Originally planned at 9.5mm. apparatus, the Pathé Home Talkie Machine Equipment will soon be available both for 9.5mm. or 16mm. projectors in either cabinet or portable models, a product of Pathé Films, Inc., New York, N. Y.

Portable 35mm. sound on disc machines which are now on the market are the 35mm. model of the Q R S-DeVry Cinetone and the 35mm. model of the CineVoice of the Hollywood Film Enterprises. The portable sound on film

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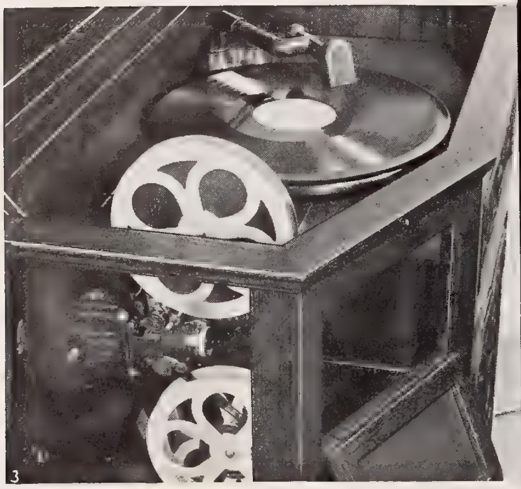
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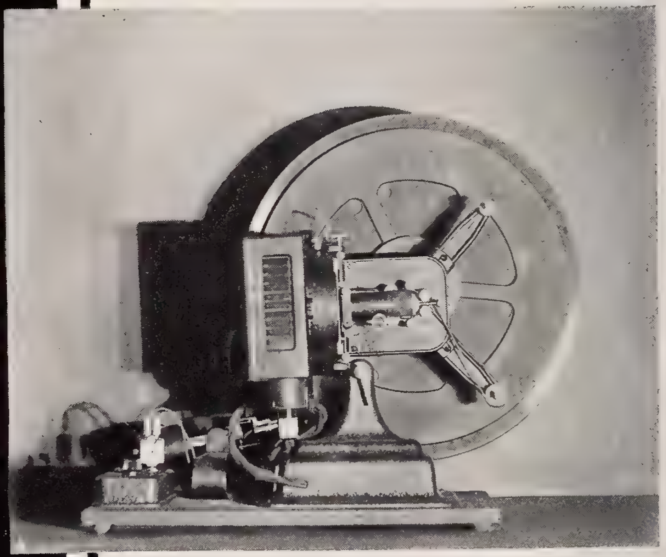

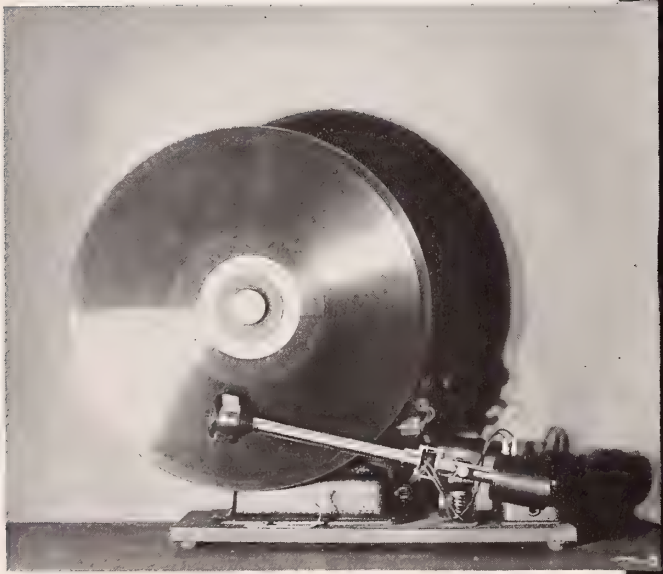

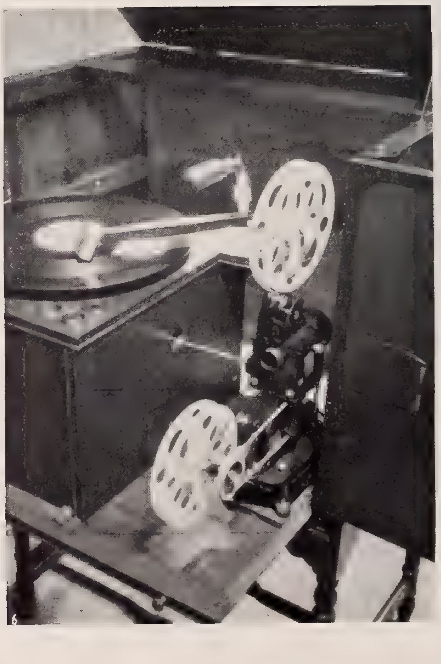
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ILLUSTRATING a group of the new home talkie machines, are shown: 1, the CineVoice, Hollywood Film Enterprises; 2 and 3, the Filmophone and the Filmophone-Radio, Bell & Howell Co.; 4 and 5, two views of the Animatophone, Victor Animatograph Corp., and 6, Pathe Films, Inc., Home Talkie Machine Equipment.

previously referred to is the most recent product of the Q R S-DeVry Corporation.

The Filmophone is a portable model contained in two cases, one of which houses the turntable with flexible shaft connection, magnetic pickup, amplifier with power pack, tubes, pocket for three sixteen inch records and necessary accessories. The second case holds the loud speaker, permanently mounted in the case itself, together with a separate projector, three extra reels of film, empty reel, cable and accessories. A worm gear mechanism of unique design conveys the power from a specially built projector motor, provided for projectors to be used for this purpose, to the turntable, maintaining exact synchronization. Regular theatrical sixteen inch records are used at 33 1/3rd R.P.M., film speed of twenty four frames per second. A special microphone arrangement enables the talkie operator to interject remarks concerning any picture being shown and have his voice come from the loud speaker. Weight of the complete unit is eighty eight pounds. It sells for $395.00, plus projector.

The Filmophone-Radio is a unit similar to the Filmophone but is housed in a handsome cabinet. Ordinary phonograph records may be played as well as the theatre records. Turntable and projector are joined by a flexible shaft. Projection is through a port in the left hand side of the cabinet.

Russell C. Holslag

And this how one of the home talkies looks to a camera with a modern eye

The Animatophone is unique in construction, chiefly varying from all other units in that the turntable operates in a vertical position, perpendicular to the projector, instead of in the customary horizontal plane. In this instrument, the shaft of the turntable is intimately connected with the projector mechanism, being operated through an extension of one of the projector gear shafts, eliminating auxiliary flexible shafts or gear trains. The normal electrical pickup and arm is used but counterbalanced so that the needle comes in contact with the vertical record at the correct pressure for reproduction, a perfect application of horizontal pressure being secured in contradistinction to the usual vertical pressure. It runs either at 33 1/3 R.P.M., film speed of twenty four frames per second, or, by shifting the turntable to a secondary geared shaft, at 78 R.P.M., film speed of sixteen frames per second. Thus either sixteen inch records or ordinary home phonograph records may be reproduced. A special "air vane" governor has been incorporated. The blast from the cooling fan, impinging against the vane, causes a break in the circuit when the speed is too high and momentarily slows down the motor to the proper speed, whereupon contact is reestablished, thus serving as an effective filter and assuring uniform sound reproduction. Amplification may be provided either through the home radio or by means of a separate unit and speaker. It sells for $335.00.

The CineVoice may be attached to any of the 16mm. projectors now in use. It is a separate twelve or fifteen inch turntable unit which is operated by the projector motor through a flexible shaft attachment. It has a mechanical filter of professional type. It will play either 33 1/3 R.P.M. theatre records or 78 R.P.M. home phonograph records. When using the former, a film speed of twenty four frames per second must, of course, be used, the regular sixteen frame per second for the latter. It can be played either through the home radio set or through a standard amplifier and dynamic loud speaker which are available as a separate unit. It sells for from $105 to $129 plus $80 for the amplifying unit.

As noted, there is also a 35mm. model of the Cine Voice, selling at $124 for the twelve inch turntable and $134 for the fifteen inch turntable.

The Q R S-DeVry Cinetone uses an independent synchronous motor which controls both projector and turntable. A specially designed governor insures fixed operating speed. Projector, motor, sixteen inch turntable and pickup are contained in one case; the amplifier and speaker can be packed in another, being separated when in use. It operates at 33 1/3 R.P.M., film speed of twenty four frames per second. It weighs ninety pounds and is priced at $500, plus tubes.

The 35mm. Cinetone has two lighting intensities, one, Type E, 500 watts, selling at $650 and Type SE, 1000 watts, priced at $700. The Q R S-DeVry Sound On Film Equipment weighs 160 pounds and sells at $1475, complete.

The Pathé 9.5mm. Home Talkie Machine Equipment, in its cabinet model, incorporates the familiar Pathé 9.5mm. Super Reel Projector, providing a showing equal in length to that of the usual 400 foot 16mm. reel. The regular sixteen inch turntable for use with 33 1/3rd R.P.M. records, film speed of twenty four frames per second, is directly connected to the projector by shaft and synchronized therewith, a single specially provided motor driving both. Projection is through a small port in the front of the cabinet. Sound amplification may be had through a radio or through a special amplification unit. By a special sound volume control, radio music may be faded into the sound picture or vice versa, providing immediate musical intermissions. Its price will be $199; separate amplification unit, $60.

The portable Pathé unit includes, in a leather covered carrying case, a powerful, electrically driven turntable motor, complete with flexible projector attachment, sixteen inch turntable, professional

[Continued on page 102]

Music for silent films

LEON FALK

How to synchronize silent films with phonograph records

IT is no longer possible for the exhibitor of home movies to ignore the infinite possibilities of the "synchronized score" for musical accompaniment of his silent films. This is of especial importance to the amateur since the home projector has been provided with many excellent devices for the rendition of synchronized sound.

The need of accompaniment for the home movie has long been apparent. How many times has the family pianist been pressed into service to play *Anchors Aweigh* or even *By The Sea*, during an aquatic scene, or to give a touching rendition of *Hearts And Flowers* during a morsel of delicate sentiment portrayed by local dramatic talent? The impracticability of such makeshifts is apparent and they must yield to the synchronized, recorded accompaniment which is not dependent upon individual whims or the limitations of individual talent and which is subject to repetition as frequently as the film itself.

The ideal arrangement for synchronization is provided in those cities where studios are maintained at which the amateur may exhibit his films, accompanying them with a running fire of personal comment (which would otherwise have to be repeated personally at every showing) or with a prearranged score (or both) then and there recorded on a prepared record which may be used at every showing of the film.

Where such a record cannot be made, the question of the selection and rendition of ordinary phonograph records arises.

The most effective method of presentation where a succession of discs is to be employed is by the use of two turntables with electrical pickup for each. The loud speaker should preferably be located behind or near the screen. A change over switch with fade controls should be provided between the turntables. In this way, the control of volume on each record is simplified and the change from one record to another is very smooth and pleasing to the hearer. Both turntables can be used to play two records when a sound effect is to be woven into the musical accompaniment. None of this is, of course, possible when the ordinary phonograph or radio pickup is used and the record changed on the single turntable at every phase of the film.

The construction of a sound fade device which involves the use of two turntables, two magnetic pickups and a potentiometer is a problem to put up to a radio friend but, if the parts are bought and assembled, the expense should not be prohibitive. For those who wish to approximate this effect without such expense and trouble, there is a ready solution. Simply acquire two of the small portable phonographs sold for about ten dollars each and use them instead. While the one is playing, the other can be wound and a different record set in place for use when the mood of the picture changes. With a little practice the sound box on one may be lifted and the other lowered with both turntables revolving at the same time, any number of desired record changes being made during the showing of a film. While this will not give the sound fade, if it is done carefully, the transition will be hardly noticeable. Record starting points can be indicated anywhere on the records by white dots.

The most difficult problems are, of course, encountered in the selection of musical material. Short interest films of ordinary occurrences seem to fit in with almost any type of light orchestral music. But, in the great majority of cases, a special type of accompaniment is required to capture the mood and tempo of the film. In addition, many amateurs will wish to avail themselves of the special records for sound effects such as storms, blizzards, whistles, barking dogs, bird songs, etc., which are especially recorded for the purpose by such organizations as the Gennett Record Company of Richmond, Indiana. The diagnosis of the film along musical lines is the most important element in the entire procedure. The film should first be shown for the exhibitor alone or with some critical assistance, slowly and with frequent pauses for notations at each change of scene or mood. Special note should be taken of any peculiar musical setting indigenous to the film as a whole or to the story from which it is taken. For example, reference to Poe's story on which the mood picture of *The Fall Of The House Of Usher* is based reveals that the narrator of the story specifically states that he is haunted during his entire visit to the ghastly home by the melody of Weber's *Last Waltz*. This would provide the exhibitor with a most interesting clue (a clue which, in this case, would prove fruitless, since a careful examination of the works of this composer reveals no *Last Waltz*, his only waltz having been written very early in his career and being quite out of harmony with the spirit of the picture). Possibly a picture such as this would call for a special setting, embodying a series of rhythmic sounds, using no set melody. Such an accompaniment was provided by a clever trap drummer at the original showing of a remarkable professional novelty, the *Ballet Mécanique*.

An analysis of the ordinary film will reveal that it falls into a series of well defined scenes for which a certain type of music will, in each case, be obviously appropriate. It is for this purpose that the writer has included in this article a brief catalog of typical accompaniments with reference to the records on which they may be found. With regard to this list, three things should be noted. It is by no means exhaustive or arbitrary. Opinions might differ as to the appropriate quality of many of these records and there might be many, many more added to each category. Second, the list has usually avoided popular music in favor of standard compositions of more lasting value. Third, there is no attempt to suggest that these records are to be found in every phonograph library. On the contrary, it is contemplated that the intelligent, artistic amateur will take pride in gradually acquiring a varied collection of suitable records, as valuable in and of themselves as they are in conjunction with his film projection.

REFERENCE LIST ■ *Note:* V refers to Victor Records, B to Brunswick, C to Columbia.

MARCHES: (Triumphal processions, parades, etc. Some of these may be used to good effect as "starters," while title of film and preliminary information is being shown. Ordinary military marches, which are not listed, are also valuable for this purpose.) *Academic Festival Overture* (Brahms), V 6833; *Grand March* from *Aida* (*Verdi*), V 35780; *War March* from *Athalie* (Mendelssohn) and *Coronation March* from *Prophète* (Meyerbeer), V 7104; *Marche Lorraine* and *Marseillaise* (*Vive la France!*), V 22053; *Marche Militaire* (Schubert), V 6639, B 50153; *Marche Miniature* (Tchaikovsky), V 547; *Marche Slave* (Tchaikovsky), V 6513, B 50072; *Cortège du Sirdar* (Ippolitov-Ivanov), B 77008, V 1335; *Overture* and *March* from *Nut-cracker Suite* (Tchaikovsky), V 6615. (The entire suite is very valuable and charming.)

COLLEGE SONGS: (Usually marches. Also valuable as openers and as a change from ordinary military marches.) *Brown* (Band), V 21017; *Chicago* (Band), B 4563; *Cornell* (Band), V 19855; *Dartmouth* (Glee Club), V 21375; *Harvard* (Band), V 20353-4; *Iowa Corn Song*, B 4579; *Illinois* (Band), V 19835; *Maine Stein Song*, C 2151D; *Michigan* (Band), V 19971; *Northwestern* (Band and Glee Club), V 21914; *Notre Dame* (Band), V 19932; *Ohio State* (Glee Club), V 20005; *Pennsylvania* (Band), V 20040; *Princeton* (Band), V 21355; *Stanford* (Band), V 20053; *Texas* (Band & Glee Club), V 21445; *U. S. Navy* (Band), V 21296; *Washington and Lee*, B 4078; *West Point* (Band), B 4007; *Wisconsin* (Band), V 19990; *Yale* (Band) V 20008-9.

FUNERAL MARCHES: (Solemn and sombre. Not necessarily suitable for tragic occurrences enacted on the screen.) *Funeral March* (Chopin), V 25958, (Organ); *Siegfried's Funeral March* from *Götterdämmerung* (Wagner), V 9049; *Funeral March On The Death Of A Hero* (Andante from Beethoven's *Eroica Symphony*), from Album M-6, V 9043-9048, from *Masterworks Set* C 138.

THRILLS: (For sequences including battles, fights, riots, struggles or similar excitement.) *Ride Of The Walküre* (Wagner), V 9163; *Overture To Flying Dutchman* (Wagner), V 6547; *Egmont Overture* (Beethoven), V 35790; *Festival At Bagdad* from *Scheherezade* (Rimsky-Korsakov), V 6246; *Prelude To Act III* of *Lohengrin* (Wagner), V 547; *Ein Heldenleben* (Richard Strauss), B 25000-4; from Album M-44, V 6982-6.

JOY: (Sequences showing pleasant festivities, happy reunions, etc. Many other obvious selections are not mentioned.) *Sorcerer's Apprentice* (Dukas), V 7021; *Liebesfreud* (composed and played by (Kreisler), V 6608, (piano) B 4098; *Caprice Viennois* (Kreisler) and *Humoresque* (Dvorak), V 6692; *Overture To Merry Wives Of Windsor* (Nicolai), V 35764; B 50089; *Carnival Overture* (Dvorak), V 6569; *Scherzo* from *Midsummer Night's Dream* music (Mendelssohn), B 50074, V 9283; *The Bee* (Schubert); *Waltz* (Chopin); *Caprice* (Ogarew), V 20614.

BALLET: (This music may all be used to advantage in joyous or light comedy sequences as well.) *Minuet* (Boccherini), V 20036; *Coppèlia Ballet* (Délibes), V 6586, B 50087; *Sylvia Ballet* (Délibes), V 35879; *Dance Of The Hours* from *Gioconda* (Ponchielli), V 35833, B 4515; *Coq D'Or-Introduction* and *Bridal Cortège* (Rimsky-Korsakov), V 9696; *Venusberg Music* from *Tannhäuser* (Wagner), from Album V M-78.

RELIGIOUS: (Music usually associated with religious festivities and seasons.) *Adeste Fideles* and *Silent Night* (Organ), V 20298; *Ave Maria* (Bach-Gounod) (Organ), V 21216; *Ave Maria* (Schubert) (Violin-Heifetz), V 6691; *Christmas Bells* (Church chimes), V 20993; *Christmas Organ Fantasy*, V 19816; *Cantique de Noël* (Adam), V 19820; *Grande Pâque Russe* (Russian Easter) (Rimsky-Korsakov), V 7018-9; *Les Rameaux* (Faure) and *Cuius Animam* from *Stabat Mater* (Rossini) (Organ), V 19967; *Eili Eili* and *Kol Nidre* (Jewish), V 35830.

HURRY: (Most professional motion picture houses use specially composed hurry music as few standard compositions give the exact cinemetographic mood. The following are fair, however.) *Perpetuum Mobile* (Strauss), V 4127; *Hopak* (Moussorgsky) (Piano Rachmaninoff), V 1161; *Light Cavalry Overture* (Von Suppé) (Varied moods—use middle section), V 21251; *Orpheus im Unterwelt* (Offenbach) (Use gallop section), V 35881; *Hungarian Dances* Nos. 5 and 6 (Brahms), V 1296; *Zampa Overture* (Herold), V 50006; *Fire Music* from *Walküre* (Wagner) (Obviously useful for fires, too), V 9006.

MYSTERIOUS: (Very useful for many purposes. Good for suspense, night action, tense indoor scenes, etc.) *La Cinquantaine* (Saxophone—Wiedoeft) (very effective), V 19771; *Funeral March Of A Marionette* (Gounod), V 6639, B 4096; *Scheherezade* (Part 1) (Rimsky-Korsakov), from Album M 23, V 6738; *First Movement* from *Unfinished Symphony* (Schubert), from Album M 16, V 6663, from Album 12, B 50150; *Danse Macabre* (Saint-Saëns), V 6505, B 50089.

SERIOUS: (This covers a multitude of moods. Can be used for quiet scenes, scenery, night scenes, tragic occurrences, death scenes and similar mournful events.) *Adagio* (Bach) (Cello-Casals), V 6635; *Ah, Sweet Mystery Of Life!* (Herbert), V 9145; *Andante Cantabile* (Tchaikovsky), V 6634, B 50100; *Tod und Verklärung* (Strauss, R.), V 9402-4; *Andante* from *New World Symphony* (Dvorak), from Album M-1, V 6565-0; *Andante* from *Fifth Symphony* (Beethoven), Album M-5, V 9029-32; *Pathetique Symphony* (Tchaikovsky), Album M-4, V 9050-4.

RUNNING OR FALLING WATERS: (This is an old favorite. Most of the music is pleasant but commonplace.) *The Swan* (Saint-Saëns), V 801; *At The Brook* (Boisdeffre), V 801; *Beautiful Ohio*, V 20973; *Aloha Oe* (Violin-Kreisler), V 1115; *By The Waters Of Minnetonka* (Lieurance) (Flute duet) (very pretty), V 21972; *Fountains Of Rome* (Respighi), V 9126-7; *Morning—Peer Gynt Suite* (Grieg), V 35793.

SENTIMENTAL: (There are thousands of them, of course. Any movie theme song will do.) *At Dawning* (Cadman), V 745, B 15168; *From The Land Of The Sky Blue Water* (Cadman), V 1115; *Oh, Promise Me* (de Koven), V 1295; *Because* (d'Hardelot), V 20663; *Believe Me, If All Those Endearing Young Charms*, V 21447; B 10256; *Dark Eyes And Two Guitars* (Russian), V 20037; Themes from *Student Prince* (Romberg) and *Rose Marie* (Friml), V 1151; *Kashmiri Song* (Woodford-Finden), V 19532; Themes from *Desert Song* (Romberg) and *Vagabond King* (Friml), V 21458; *Träumerei* (Schumann), B 15315.

SLOW WALTZES: *Gypsy Love Song*, V 1402; *Kiss Me Again*, V 1402; *Cielito lindo*, V 19329; *O Sole Mio*, V 20172; *Angel's Serenade*, V 8033; *Pagan Love Song*, V 21931; *Diane*, V 21000; *The Merry Widow*, V 19532; *Three O'Clock In The Morning*, V 21599.

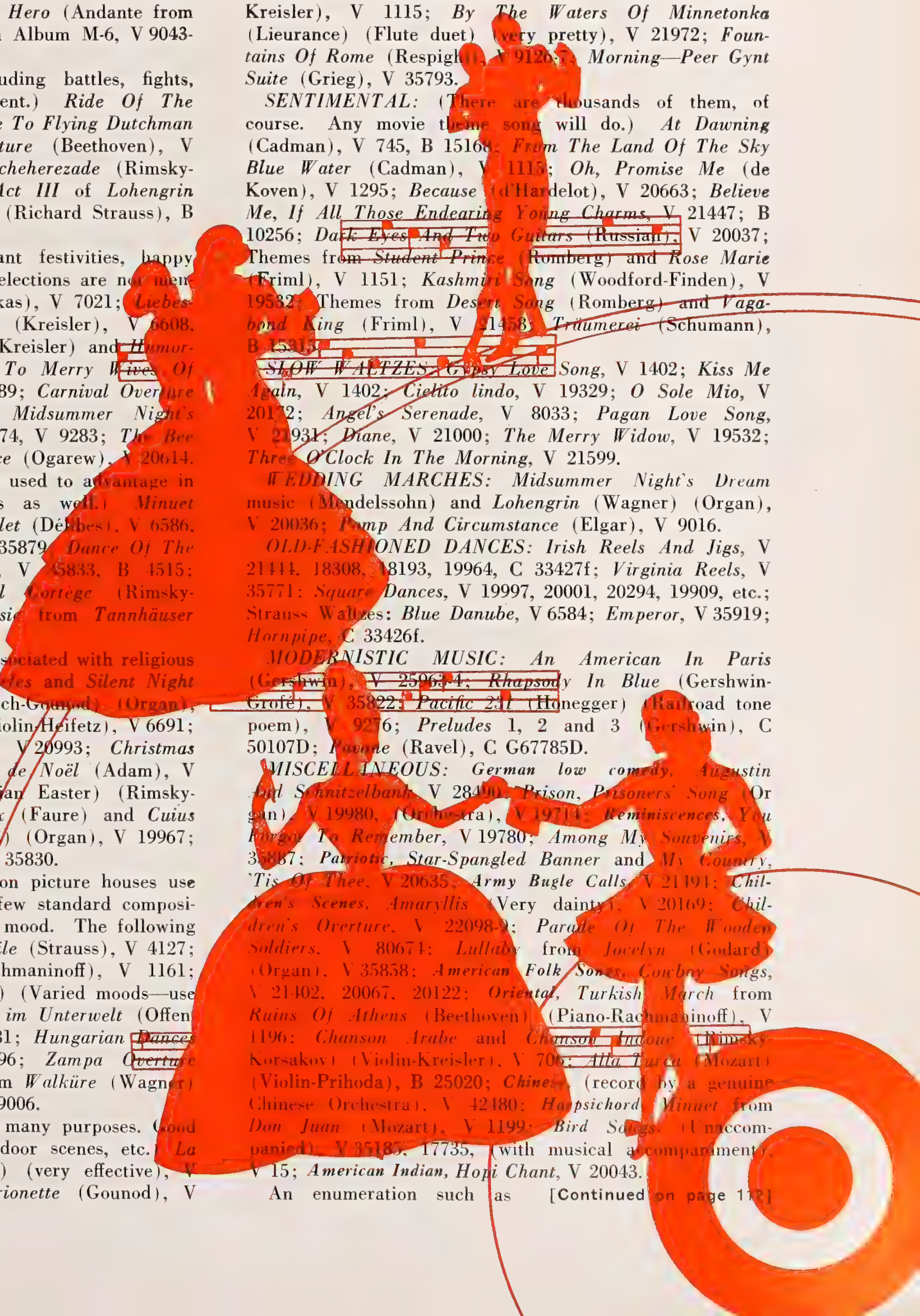
WEDDING MARCHES: *Midsummer Night's Dream* music (Mendelssohn) and *Lohengrin* (Wagner) (Organ), V 20036; *Pomp And Circumstance* (Elgar), V 9016.

OLD-FASHIONED DANCES: *Irish Reels And Jigs*, V 21444, 18308, 18193, 19964, C 33427f; *Virginia Reels*, V 35771; *Square Dances*, V 19997, 20001, 20294, 19909, etc.; Strauss Waltzes: *Blue Danube*, V 6584; *Emperor*, V 35919; *Hornpipe*, C 33426f.

MODERNISTIC MUSIC: *An American In Paris* (Gershwin), V 25963-4; *Rhapsody In Blue* (Gershwin-Grofé), V 35822; *Pacific 231* (Honegger) (Railroad tone poem), V 9276; *Preludes* 1, 2 and 3 (Gershwin), C 50107D; *Pavane* (Ravel), C G67785D.

MISCELLANEOUS: *German low comedy*, *Augustin And Schnitzelbank*, V 28490; *Prison*, *Prisoners' Song* (Organ), V 19980, (Orchestra), V 19714; *Reminiscences*, *You Forget To Remember*, V 19780; *Among My Souvenirs*, V 35887; *Patriotic*, *Star-Spangled Banner* and *My Country, 'Tis Of Thee*, V 20635; *Army Bugle Calls*, V 21491; *Children's Scenes*, *Amaryllis* (Very dainty), V 20169; *Children's Overture*, V 22098-9; *Parade Of The Wooden Soldiers*, V 80674; *Lullaby* from *Jocelyn* (Godard) (Organ), V 35858; *American Folk Songs*, *Cowboy Songs*, V 21402, 20067, 20122; *Oriental*, *Turkish March* from *Ruins Of Athens* (Beethoven) (Piano-Rachmaninoff), V 1196; *Chanson Arabe* and *Chanson Indoue* (Rimsky-Korsakov) (Violin-Kreisler), V 706; *Alla Turca* (Mozart) (Violin-Prihoda), B 25020; *Chinese*, (record by a genuine Chinese Orchestra), V 42480; *Harpsichord Minuet* from *Don Juan* (Mozart), V 1199; *Bird Songs*, (Unaccompanied), V 35185, 17735, (with musical accompaniment), V 15; *American Indian*, *Hopi Chant*, V 20043.

An enumeration such as [Continued on page 11[illegible]]



All points south

EPES. W. SARGENT

Continuity outlines for winter travel films of warm climes

THE first time you have the opportunity and there is plenty of snow, stage some shots of the family in front of the house. Against the deepest drifts or the tallest snow banks, take pictures of members of the family dressed as if for travel and carrying suitcases and handbags. Make two sequences, one of them leaving the house for the trip, all in pleasurable excitement, and the other of the same party returning, a little cold and rather tired. It would certainly seem cold after Havana or Hollywood, Santa Barbara or Palm Beach and one is always tired at the homecoming.

Make these or similar scenes as soon as it is practicable. Then, when you want winter shots for contrast with southern scenes, you will have them. Even if you decide on Lake Placid or Montreal for the winter holiday, you can still use these shots. But nothing points up the orange groves or the battling tunas like a substantial snowstorm for an introduction. If you want these scenes, it is wise to get them as early as possible for it may happen that, when you are actually ready to start for the southern trip, an early spring thaw will set in, giving you only a muddy slush for a contrast picture.

Most of us who have leisure want to follow the birds to the southland and every movie maker who seeks sunnier weather during the winter will certainly want to take his camera along. With the snow scenes as a start, it is possible to build a continuity instead of a hodgepodge of newsreel shots. Don't let the word "continuity" scare you. It is a simple word and does not necessarily imply a laborious scenario and a great deal of work. Continuity merely means the natural and orderly passage from one scene to another, carrying the mind of the spectator without disturbance. Generally, it means some slight story but not always. Often you can establish a continuity through the use of a few subtitles so written that they will develop a theme.

Warren Boyer

Spanish moss on the Florida waterways offers the unusual

What the word really means is that you do not show a couple of shots of Havana, then your departure from New York, a cut from Miami, more Havana, a scene in Santa Monica, a nice view of the Sphinx and then one of feeding the pigeons at St. Mark's. Instead of this disorder, you slip from one scene to another with the practised ease of a professional scenic cameraman, using cutbacks for contrast only where contrast will be effective.

Perhaps you are going to make a trip to Havana going by way of Key West and returning via Nassau and the air line to Miami. You could make a ten thousand foot picture of that trip if you cared to expose that much film and you could insist on showing the complete picture. And you could thereby make yourself and your camera most heartily disliked. You would have to hire an audience for a second showing of *that* picture.

Instead, plan a number of continuities. Perhaps someone in the party likes golf. Then why not a golf continuity? Before you start off, you shoot the home club on the dreariest day, just one sequence. Someone is about to make a shot. Come to a closeup of the caddy, who sneezes. The golfer misses and then loses his temper and bashes the caddy with his putter.

That starts you off with a laugh. Now on your trip to the south, wherever you go, get shots of the same golfer (who must, of course, be a member of the party) on the local links. Pick out the most distinctive caddy you can find. And, whether you make two or three shots or a dozen, the ending is always the same. The caddy sneezes. The golfer commits assault with intent to kill. When this happens at the first club in the south, the audience will not expect it and the humor of the situation will be even stronger. Then a subtitle transports him to another club and the same *contretemps* occurs. When you assemble the reel, keep it brief but not too brief. Such a reel you can

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Tests for titles

ARTHUR L. GALE

ALTHOUGH the exact wording of a title—the choice of one phrase as against another—is largely a matter of personal taste and artistic judgment, formulae have fortunately been gleaned from past professional and amateur experience that may be used as tests of good titles and as guides away from bad title writing. Some of the following rules can be adapted, to a certain extent, to fit personal tastes but most of them are results of practical experience and disregarding them will result in poor or ineffective titles. They especially apply to nondramatic reels.

What to do and not to do when you are writing titles

1. About twenty words is the limit for a 16mm. title. The professional word limit is generally set at twenty five but this is often too large for a small screen area.

2. No one title should contain more than three distinct ideas. The title, *We are met at the train for the roads are impassable and, since we must go by horseback, it is necessary to have a guide,* contains four ideas: 1. we are met at the train; 2. the roads are impassable; 3. we must go by horseback; 4. it is necessary to have a guide. To make the title efficient, we must cut out at least one of the ideas. This rule is not a matter of taste but the result of careful experimentation. There is a strong tendency to ignore it in industrial and publicity films where it is more important than in other types of reels.

3. A second of screen time for each word in the title is the professional rule. In 16mm. terms this means one foot of film for each two and a half words. This rule should be followed except in very short titles where the footage can be cut down considerably. However, the footage of amateur titles is usually too short.

4. Don't write such long subtitles that "traveling titles," or more than one title frame, are needed to contain the lettering. This point would seem to require no emphasis after rules one and two. However, movie makers who usually observe these rules are inclined to feel that an exception should be made if they wish to present a very large amount of information in a title. This, again, is especially true of industrial and publicity films. Experience has proved that such titling is a strain on audience attention and is, therefore, inefficient. In almost every case, it is possible to break up such a title, making several shorter ones that comply with the rules, and to splice them in between scenes that will help convey the meaning desired. This will get the information across to the audience more effectively and in a more interesting manner. If there are no scenes on hand to build up the title sequence in this way, the film has not been properly planned. The story of a motion picture should be told in pictures — not in words.

William A. Palmer

Reviewing the film, a first step in the process of titling

5. Make each title complete in itself. Don't break a sentence into two titles separated by a scene. An example of the broken title is, *Bagdad may be romantic —,* followed by a scene and then the rest of the sentence in the title, *—but it is certainly dirty.* The objection to this practice is that it is a too obvious method of holding attention. It is slightly irritating just as are the conversational habits of some who hold the floor while thinking of what they are going to say next.

6. Don't splice two titles together in succession but separate them with at least one scene. Here is an example: *The visiting nurse pays a daily call,* followed immediately with the second title, *She sometimes finds worse conditions than these.* In cases like this, an appropriate scene or sequence should be inserted between the two titles. Two titles spliced in succession is one of the commonest and most unnecessary of amateur faults.

7. Don't lead directly into the following scene with an incomplete sentence. The second half of the title in the above paragraph illustrates a violation of this rule. Another illustration would be the title, *In Peru you see such sights as these.* While such titles avoid "tipping off" what is to come, they are a too obvious means of holding attention.

8. A title should refer to the scene following but never to the scene preceding it. Such a title as, *Did you see the ducks in the hedge?,* referring to the preceding scene, invariably confuses the spectator. While he is figuring whether he did or did not see the ducks, he will not be able to give full attention to the succeeding scenes.

9. Use as simple words as possible in titles. This advice is not a reflection on the

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How professional talkies are made

KARL A. BARLEBEN, Jr.

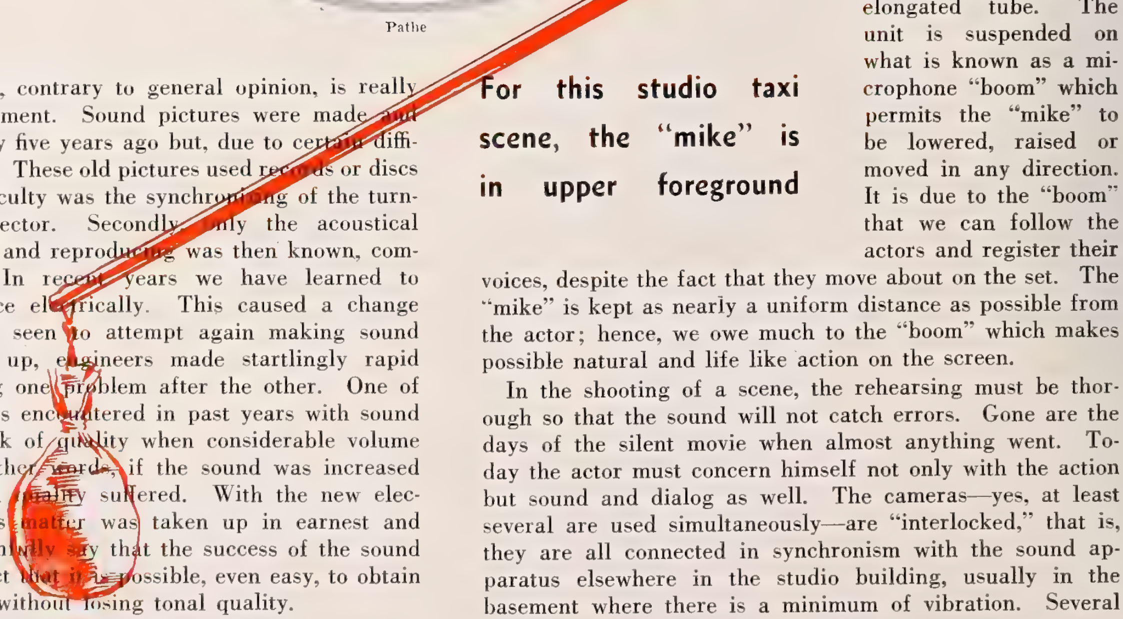
Revealing the means by which the screen has gained its voice

THE amateur movie maker, being a keen student of cinematics, should understand at least the basic principles of the sound film. Not only is this necessary in order to fully appreciate the rapid advances that are being made in this work but the amateur himself often seeks a knowledge of just how his own home sound films are made. True, sound reproducing outfits are available to the movie maker but many of the clan enjoy puttering about, experimenting and working out their own systems and equipments. Needless to say, this pleasure demands a certain knowledge, the more the better. To help supply this, several books on the subject of sound are to be had which go into the scientific phases in detail but, as these same volumes are far too technical for the average amateur who wishes only a superficial knowledge, this article will attempt to outline the principles.

Pathe

For this studio taxi scene, the "mike" is in upper foreground

The sound picture, contrary to general opinion, is really not a recent development. Sound pictures were made and shown at least twenty five years ago but, due to certain difficulties, were shelved. These old pictures used records or discs and the greatest difficulty was the synchronizing of the turntable and the projector. Secondly, only the acoustical method of recording and reproducing was then known, complicating matters. In recent years we have learned to record and reproduce electrically. This caused a change and a way out was seen to attempt again making sound films. Once taken up, engineers made startlingly rapid progress, overcoming one problem after the other. One of the serious difficulties encountered in past years with sound pictures was the lack of quality when considerable volume was required. In other words, if the sound was increased in volume, the tonal quality suffered. With the new electrical recording, this matter was taken up in earnest and today we might truthfully say that the success of the sound film is due to the fact that it is possible, even easy, to obtain tremendous volume without losing tonal quality.



There are two general methods of recording sound for motion pictures, the disc or record system and the film system. The latter is again divided into two systems, the variable density, constant width and the constant density, variable width. The Vitaphone is a representative of the disc system; the Fox-Case Movietone, a representative of the variable density, constant with system and the constant density, variable width is represented by the R. C. A. Photophone. There are, of course, many systems in use today but, in general, all adhere to one of the three above mentioned basic methods with but slight variations.

The disc system is easily understood as the phonograph has been a part of the home for years and the general methods of recording and reproducing on a disc are more or less well known even to the layman. In tracing the system, let us briefly review it. The sound is picked up by a microphone of which there are two types, the carbon and the condenser. Incidentally, the latter type is most often employed in the sound studios as it best suits the requirements of the work. The carbon microphone is not to be slighted, however, for it is extremely efficient for certain types of work.

The microphone of either type is usually mounted in a metal shield, sometimes round, sometimes square but in the studios the "mike" usually resembles an elongated tube. The unit is suspended on what is known as a microphone "boom" which permits the "mike" to be lowered, raised or moved in any direction. It is due to the "boom" that we can follow the actors and register their voices, despite the fact that they move about on the set. The "mike" is kept as nearly a uniform distance as possible from the actor; hence, we owe much to the "boom" which makes possible natural and life like action on the screen.

In the shooting of a scene, the rehearsing must be thorough so that the sound will not catch errors. Gone are the days of the silent movie when almost anything went. Today the actor must concern himself not only with the action but sound and dialog as well. The cameras—yes, at least several are used simultaneously—are "interlocked," that is, they are all connected in synchronism with the sound apparatus elsewhere in the studio building, usually in the basement where there is a minimum of vibration. Several cameras are used at once in order that long shots and closeups can be made at the same time. This is necessary in order to permit the sound to continue uninterruptedly. It goes without saying that the cameras as well as the sound recording mechanisms are motor driven and not operated by hand.

After the cameras have been "interlocked," the actors rehearsed, the microphones placed and the set lighted, the monitor, or control man, makes his sound tests. He is situated above the set so that a full view may be had at all times of the set and the action. In the control room is to be found a maze of switches, meters, buttons, etc., by means of which the monitor can control the sound at will. By using ear phones, he hears everything that is coming through the "mikes" and thus he can regulate volume accordingly.

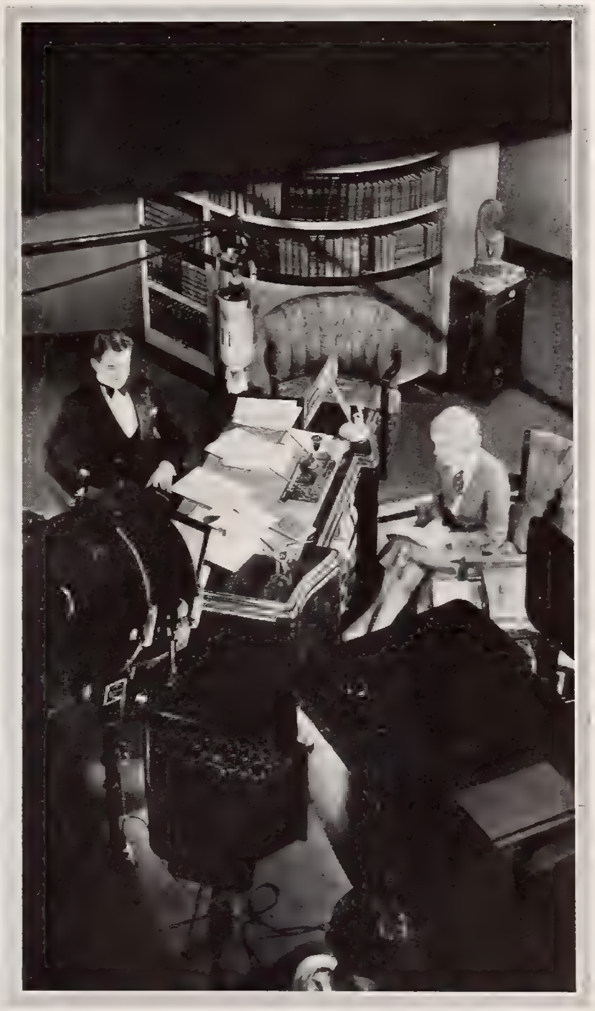
Silence is absolutely essential. Even the clicking of the cameras will be picked up by the microphones and recorded on the record or film. Several methods are in use to deaden this camera noise. At first, sound proof booths were used and in them the cameras and cameramen were locked. These "sweat boxes" had obvious disadvantages for operators.

Later the entire mechanisms of the cameras were altered to make them operate more quietly. The ball bearings were removed and bronze bushings used instead, fibre gears took the place of many metal ones and the film magazines were lined with soft, spongy rubber. Even the spring belt, which takes up the film in the magazine, was discarded and a cloth belt used instead. Today all cameras used for studio work are manufactured with sound necessities in view; hence, no alterations are necessary. To eliminate the slightest possibility of sound leaving the camera, "blimps" were brought into use. These are monstrous metal housings which cover the camera entirely. They are a bit awkward but serve the purpose nicely and eliminate the use of hot, stuffy booths. With the "blimps," sound cameras can be manipulated as easily as silent cameras; hence, they are a great improvement over booths.

The sound waves created by the actor's voice or the music cause the diaphragm of the microphone to vibrate. This vibration is transmitted electrically through wires and hence through an amplifier which increases the pulsations to a greater or less degree, depending upon the amplifier. Those amateurs familiar with radio can readily understand this action. From the amplifier, the increased pulsations—let us call them by their correct name, frequencies—are again carried through wires which terminate in a cutting head or cutter. This is simply a phonograph pickup with the current reversed. A horseshoe magnet forms the bulk of this part and in its center swings a stylus. As the frequencies enter the cutting head, they cause the stylus to swing sideways according to the power and pitch. The stylus then makes a groove in a soft wax composition on the turntable, recording the frequencies in the groove. The wax disc, after having been cut, is electroplated so that the impressions of the grooves are made on a copper covered plate. This plate, incidentally, can be called a negative, just as in photography, as it is useless for reproducing sound but can be used to make positives which can be played. Several copper discs are made which may be termed masters. From one master, numbers of playable copies are made. These are similar in many respects to the records which you play on your phonograph. They are, in reality, stampings, as the materials used in making the records are mixed and steam treated, then put in contact with the copper plate, or negative, under great pressure. On cooling, the stampings harden and are then ready to be played. Practically the only difference between the home phonograph record and the sound disc for a film is the grooves. On the record used at home, the grooves start at the rim of the disc and run inward. On the motion picture disc the grooves start inside and work out towards the edge. In order to record more on a sound disc for film, the turntable revolves much slower, permitting more frequencies to be recorded within a given area. Phonograph speed calls for seventy eight or eighty revolutions of the turntable but the movie sound disc is operated at thirty three and one third revolutions per minute. Due to this fact, a sixteen inch disc will last approximately fourteen minutes.

In projection, the turntable carrying the disc is connected to the mechanism of the projector in order that the sound will be in synchronism with the picture. Needless to say, this also applies to the taking of the picture, although, in this case, mechanical coupling is not used. Rather, synchronous motors are employed, making it possible to have the camera at one point and the recording turntable a considerable distance away. In reproducing, we employ practically the same methods as in recording but reversing the direction. Instead of a stylus, we now use a steel needle in the pickup. The tiny variations in the groove of the record—the frequencies—are picked up by the needle which swings back and forth. These variations of the needle's position are carried by means of wires to the amplifier where they are increased and, from the amplifier, the sound is brought to the loud speakers which are situated behind the projection screen. Simple, isn't it?

Note the "boom" and "mike", upper left, camera in foreground



Pathe

When we record on the film, we actually make a photograph of the sound frequencies on a narrow strip about one tenth of an inch wide which runs along the side of the film next to the pictures. The sound, instead of

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On Jack Frost's trail

PAUL D. HUGON

And, if you go north for winter travels, here is what to do

WITH winter vacations ever growing in popularity, the click of movie cameras will be heard everywhere as jolly parties more and more conquer the deep snows—not to mention the deeply cushioned lounges of comfortable hotels. If you are among the lucky ones to visit Lake Placid or Montreal, or to sail an ice boat on the Shrewsbury River, what will you bring back in pictures besides the actual shots of your sports?

Assuming that your skating, skiing or tobogganing will constitute one or more reels, each telling its own story, what will you wish you had made, after you return home and see the trip in perspective? So many amateurs overlook the possibilities of everything but the immediate object of their trip that, when they afterwards tell the story around the luncheon table or in the club room, one wonders why they took a camera along. They are like the reporter who turns in a formal story and afterwards tells in vivid details to his intimates a much more entertaining one which he forgot to include in his notes.

Our criterion of what to film will be—what will you *tell* about it on your return?

"It is a long trip," you will tell your friends. Very well, shoot some scenes showing how long a trip it is—the changes of train at wayside towns, the long ride in the sleigh, with enough scenics in between to carry them gradually from city to country. Two or three scenes in which the action, while continuous, proceeds at slow tempo are more convincing of distance than a quick jump through many locations. If, on your way to winter camp, there is a steep hill to ascend, take a long shot of that hill and give plenty of footage to the slow ascent of the vehicle going away from the camera. A scene that lasts a whole minute or two on the screen, if the action is all in the same direction and without intervening thoughts, creates a profound impression of length. That is the trick used in all exploration films, whether the travelers are crossing the frozen steppes or the hot sands of the desert—an extremely long shot and continuous footage of it. Such shots should be very steady.

"It was frightfully cold," you may tell your friends on your return. Very well, show it. Perhaps you left your sweater out all night and, when you picked it up the next morning, it was frozen stiff. Take a shot of it, holding it at arm's length by one sleeve, as stiff as a piece of cardboard.

Perhaps one of your party, after standing outdoors for a week without doing anything worth while, happens to be caught nicely backlighted, with a thick haze of warm breath issuing from between his cap and muffler. If so, shoot the scene there and then. It will illustrate your subtitle, *It was cold*, better than any closeup of the thermometer. And, if the postman's horse looks like a snorting Pegasus in the crisp morning air, take a side view of it against the light or against a dark tree but so lighted that the steaming nostrils will clearly show. If the eaves of the club house are decorated with icicles, arrange for a shot from the inside outward to secure the back lighting so essential in all winter pictures to give transparency to the ice and snow. Take a three quarter view of those icicles with one close to the camera and making a huge iceberg on the screen, the others gradually diminishing in size as they cross the screen. A turn from left to right, if possible, will help the illusion of cold by making the scene last longer but a quick "panoram" will destroy this and any other illusion.

If you come across a frozen waterfall, get behind or at one side of it and study it at all hours of the day until you discover just the one and only lighting it requires to look like candy dipped in silver paint. There is a great deal of fun in stalking scenery with your

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You can "place" your travel goal by means of a very long view

Ewing Galloway

Harbor hints

JAMES W. MOORE

A guide to recording the glamor of the seaport waterfront

JUST as the many graphic scenes and activities of a harbor offer the still photographer a mine of beauty, so, even more, should harbors appeal to the amateur cinematographer as an ideal subject. Here is action at every turn, puffing, flowing, incessant and glamorous. Here is beauty in many forms—moving water, shadowy piers and moss grown pilings, scampering tugs and lumbering barges, haughty liners towering over concrete docks, rusty freighters bearing strange names and nestled against wooden piers. One day they billow steam, white in the sunlight, and on another they are wrapped in a gray blanket of fog. All this is ours for the taking in New York or Shanghai, Gloucester or Santos, small harbor or large, and it all calls out for the mobile genius of the cine camera. Let us see how we might go about filming such a subject.

C. W. Gibbs

Old Coenties Slip—one of the filming goals when on New York's East River

In the first place, one has to do a bit of subdividing. There are, let us say, large harbors and small harbors. The filming of either kind can, in turn, be approached in several differing ways. What we may call the "scenic" treatment immediately suggests itself, adaptable with equal success to a large or small harbor. Growing out of this and more specific in its manner is what might be called the "activity" treatment, carried out with greater ease in a small harbor but occasionally presenting an unusual approach in a large one. A combination of these two, effective in tying up harbor shots from the world over, is the use of contrast. Let us see what one can do scenically.

Whether our harbor be large or small, in planning a scenic treatment, we should aim to film those things which will recreate the sensuous impressions most representative of our subject. Perhaps we are filming a great center of world shipping. Here, certainly, the outstanding feeling would be one of ceaseless and teeming activity from dawn to dusk and even far into the night. With this in mind, let us plan the film of a representative day in the life of a world port. There is a long shot seemingly taken early in the morning. Faint mist hangs over the scene, softening every outline, and only here and there do we see the measured plodding of ferries and the impatient puffing of a few early tugs. Perhaps there are two or three such scenes from varying points, the last one closing with a ferry coming towards the camera. Next we are outside the pier and see lines of mammoth milk trucks and produce vans awaiting the next boat. We are on the upper deck of the ferry as they rumble on. there is a closeup of the whistle blowing and slowly gray, oily water appears around the boat. Here is but one item in the awakening life of a great harbor. From this rather slowly paced beginning, we go to a series of short scenes of the many phases of activity. We see tugs dashing by and disappearing in a nearby slip, only to puff in view again haltered to a pair of lurching car floats. Out in the stream, barges lying at anchor come to life with a flapping line of newly washed clothes. The woman waves casually to a pair of sailors lolling and grinning on the after rail of a freighter creeping by in ballast, the single screw thrashing slowly, half out of water. An excursion boat glides by, white and many decked, and, from a film made at another time, we can cut in closeups of clerks and typists at the rail staring wide eyed at the rusty freighter.

Now it is midday and we are looking off at the outer harbor, awaiting the big passenger ships. A man with a great, shiny telescope urges the passerby to "see the giant ocean liner" as a small, white hulled fruit boat slips by outward bound to the Indies. Along the stringpiece, bargemen sit casually munching apples. White aproned cooks loll in the tiny galleys of resting tugs. Then, majestically, from behind a sheltering pier, there looms the great bow of an outgoing liner. A little luck and a little calculation will place us on a ferry sufficiently near its path to shoot its towering bulk, to catch the wisps of steam trailing from its sleek funnels or to shoot the golden name on the stern as it drops away from us. Naturally, these and other scenes cannot all be made in a day or in a week but, with a plan in mind, we can get them as opportunity occurs. In the afternoon, we might journey about the harbor on a small boat and end the film in the falling

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Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

Siam ■ Under the patronage of Their Majesties, the King and Queen, the Amateur Cinema Association of Siam has recently been organized. The association, which includes all of the amateur cameramen in Bangkok, capital of Siam, has as its purpose the exchange of ideas and experience among members and the improvement of amateur movie making technique within the kingdom. A monthly magazine dealing with amateur movies is planned. The council of the association is made up of members of the Royal Family and amateur movie enthusiasts among Siam's nobility. Prince Purachatra, Minister of Railways, is the vice president. His Majesty, King Prajadhipok, is himself an able and active amateur movie maker with many reels of well photographed and well planned films to his credit. He is an Honorary Life Member of the Amateur Cinema League while Prince Purachatra and several other members of the Association's council are also League members. New members are joining rapidly and the Association promises to become one of the best organized and most active of all national amateur motion picture groups, ranking with those of Germany and Japan.

Three cities ■ At the last meeting of the Metropolitan Motion Picture Club in New York City it was decided to challenge the Amateur Movie Club of Hartford, Conn., and the Hudson County Cine Club of Jersey City, N. J., to a three cornered interclub contest. Both the Hartford and the New Jersey clubs have accepted the challenge and the largest of amateur movie club contests to date is now under way. Each club will submit its four best films, regardless of subject matter or exact length, and its one best Kodacolor film, each club having previously selected these films in a competition among the club members. The Metropolitan Motion Picture Club is already prepared by its recent club contest and the Hartford and Jersey City clubs are now selecting the films to represent their cities. Acting on the committee to represent the Metropolitan Motion Picture Club in making arrangements for the contest are George A. Ward, chairman, Dr. George L. Rohdenburg, Miss Grace Clarke and the club secretary, *ex officio*. Other committees and details regarding the contest will be announced later. Featured on the program of the last meeting of the Metropolitan Motion Picture Club was a talk by Carl L. Oswald on title making and the mechanics of editing and splicing. The program was concluded with a screening of members' films among which were two well planned short subjects.

From Burbank come stills of Artkino's "Power of Suggestion"

Glenn MacPherson

Portland ■ The last meeting of the Portland Cine Club of Portland, Oregon, was exceptionally well attended. On the program was the projection of European travel films taken by Stanley Lang, *The Double Cross* from the League Club Film Library and *Shooting Your Home Town,* a film study of Portland made by Lewis M. Bailley, screened as an example of city filming. An open forum ended the meeting.

Porto Rico ■ The amateur producing unit in San Juan, P. R., led by George R. Mercader, has formally organized as the El Morro Players. The comedy, *A Midsummer's Day Dream,* in which Adele Behr played the leading role, has already been completed and the El Morro Players are now planning a second production. A tropical storm presented unusual difficulties in the making of the first film, as a sandy beach, used in the earlier scenes, was washed out. Considerable work was necessary before the setting could be used again. *Headlines* and

Reel Golf from the League Club Film Library were screened at a recent program meeting which was well attended.

Japan ■ From Masao H. Kawamoto comes a report of the progress of the Film Amateur Society in Tokyo, Japan. This active organization has constructed a research laboratory for members' use, publishes a monthly periodical in Japanese on movie making technique as well as pamphlets on specific problems, holds regular monthly programs and an annual competition, supplies news of amateur cine activities to all general news publications in Japan and conducts a regular amateur movie department in *Kinema Jumpo*, Japan's oldest motion picture trade paper.

Yonkers ■ The Cinema Amateurs of Westchester, N. Y., are planning the production of Dunsany's *A Night At An Inn*. A scenario of the play has already been written by H. L. Dietrich and D. C. McGiehan. This amateur unit is well equipped to undertake a production of this kind having already made many excellent film stories requiring unusual technique and particular handling of interior lighting equipment.

Chicago ■ Recent programs of the Chicago Cinema Club have included a talk and motion picture program by John A. Maloney of the motion picture section of the Museum of Natural Science and Industry in Chicago, a demonstration by Bell & Howell of the new Filmophone, together with a talk on amateur sound technique, and a lighting demonstration and discussion given jointly by the Cinema Club, the Chicago Camera Club and the Chicago Lighting Institute. A cooperative club newsreel has been started. Each member has been asked to film all interesting events he can catch and to submit the scenes to a committee every two weeks. The composite work of all members, edited and titled by the committee, is then screened at the monthly meetings. It is intended that this material will later be reedited and compiled to make an annual film history of Chicago and the suburbs. This is decidedly a worthwhile idea and one that offers interesting possibilities for other clubs.

Jersey City ■ A recent meeting of the Hudson County Cine Club in Jersey City, N. J., opened with a club dinner after which members' films and reels depicting the work of the State in fish conservation were screened. Arthur L. Gale presented the congratulations of the Amateur Cinema League on the close of the club's very successful first year. Officers and directors of the past year, headed by Dr. Clarence W. Winchell, were all unanimously reelected. Club members have been holding a series of screenings for the entertainment of children in Saint Joseph's Home and other charitable institutions.

Argentina ■ The first amateur photoplay to be made in the Argentine of which we have any record is *Sombras*, a 16 mm. drama recently produced in Buenos Aires under the leadership of Carlos Connio. The film, directed by Luis Saslavsky and photographed by Mr. Connio, presents a tragic story of an ambitious mother who wrecks her daughter's life by destroying the correspondence from her sweetheart who is abroad. The story does not finish with the usual happy ending but is completed in the way such incidents are actually likely to end. In the cast were Mrs. Isabel Villamil, Jorge Weil, Susanna Villamil, Mrs. Quelita Iturralde, Vazquez Masilla, Ernesto Vergara and Pancho Murillo. The story by Mr. Saslavsky was adapted from a play that was produced in Buenos Aires by an amateur dramatic group.

[Cont. on page 112]

Dr. J. S. Watson-Melville Webber

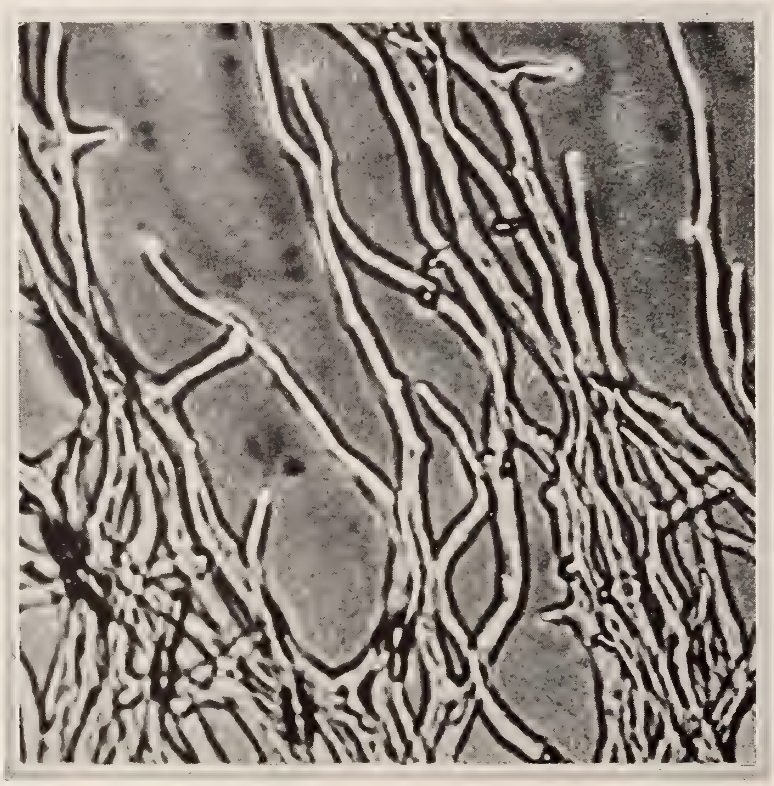
Striking stills from "Lot", new film by producers of "Usher"

Talkies in education

LOUIS M. BAILEY

How sound films broaden the scope of the "educational"

THE widespread employment in the past by amateurs of their 16mm. motion picture equipment for various educational purposes gives rise to the thought of how, since the advent of sound, the usefulness of this medium will benefit the educational field. Just as the experiments of Muybridge, out of which the motion picture emerged on further experimentation in France, were for the purpose of aiding in the solution of a scientific problem, so the first experimental 16mm. sound pictures, the synchronization of several zoological subjects of Dr. Raymond L. Ditmars, curator of reptiles of New York Zoological Park, by means of the historic apparatus of William Bristol of Waterbury, Connecticut, were likewise of a serious educational nature.



Ufa

Educational talkies now deal even with microcinematography

Thus, with its forerunner conceived as a medium to aid in the solution of scientific problems and the dissemination of knowledge thereof, we find the synchronized 16mm. motion picture developing along lines in keeping with the tradition of the cinema and coming to the hands of individual educators for their extended employment.

Medicine, so often the scientific pioneer, early found the 16mm. talking record of great value in teaching. Demonstrating the practicality of personally producing medical film records and marking the entry of such films in the teaching field, Drs. W. F. Windle and H. B. Kellogg of the Northwestern University Medical School, Chicago, last fall filmed a dissection, condensing the work of six weeks, the time actually required to complete the dissection, to half an hour of screen time, in which the entire operation may be shown to students, a synchronized disc, recorded at a commercial laboratory, accompanying the film in which the chief surgeon explains the technique, step by step, greatly facilitating understanding of it. The film is used with a portable 16mm. talkie device and, needless to say, may be shown as often as desired. Drs. Windle and Kellogg took the synchronized film to the University of Virginia where it was presented before the Association of American Anatomists, which organization received it as a decided forward step in the teaching of surgical technique.

Pointing out a distinct contribution of the talking motion picture to teaching, Dr. P. E. Truesdale of Fall River, Mass., who has thus far produced four talking medical motion pictures, states that the economy of words demanded by this type of presentation will be a controlling factor in favor of brevity without loss of substance. With every unnecessary word deleted from the text on which a talkie dialog is based, the terse message conveyed to the student will create a much more lasting impression.

Further recognition of the talking medical film record was given at the recent Twentieth Annual Clinic of the American College of Surgeons, held at Philadelphia, where six of the twenty five films shown were talking subjects.

In the industrial field, the educational talkie has been hailed as an excellent medium whereby sales forces may be armed with effective sales data and the buying public may be approached at home with a clear, concise presentation. Personally produced films which, in their silent form, have figured so effectively in the internal good will program of various industrial organizations, are now, with the aid of the synchronized disc, even better serving their purpose.

While, with the exception of the production by physicians of medical talking films, 16mm. synchronized subjects have not as yet been made by individual educators for use in classroom teaching, so far as Movie Makers has been informed, a great number of commercially produced classroom subjects, made in cooperation with recognized experts in their scholastic fields, are now available. Geography, astronomy, physics, biology, natural history, social science and physical culture are among the subjects on which 16mm. synchronized films may be had. The synchronization of industrial films with educational content is also being widely engaged in for school distribution. As a result of the excellent facilities for the production of teaching talkies now available to individual educators, a widespread use of this adjunct to instruction is indicated. Employment of the personally produced 16mm. sound film record in every field of education will doubtless soon be quite general. The laboratories

[Continued on page 112]

Educational films

LOUIS M. BAILEY

School, medical, art, industrial, welfare, civic and other uses

Astronomical ■ To show how work at the Princeton University Observatory is carried out and movies of sunrise on the moon were taken is the purpose of a two reel, 16 mm. film recently completed by Serge A. Korff of the Princeton Observatory. The film ends with actual photographs of the moon taken through the big Princeton telescope, one of the largest on the Atlantic seaboard.

The first reel shows the observatory being opened up. The astronomers then go about their tasks adjusting the telescope and taking observations. The observations are recorded and are shown in the process of reduction and computation through the use of calculating machines by the staff. The final results of the work are briefly presented.

The 16mm. camera used in filming *Sunrise On The Moon* is next introduced, together with the designer of its special equipment, R. F. Arnott of Montclair, N. J. It is then put on the big telescope, explained and operated by the observers. Finally, the world's biggest telephoto lens comes into action. Through it, sunrise on the moon is watched as the shadows cast by the great mountain walls of the lunar crater, Copernicus, slowly contract.

The educational value of the film, which is conceived and executed in a most workmanlike manner, is considerable and a great deal of interest in it has been expressed at showings before a number of scientific institutes and astronomical societies.

Princeton Observatory

How the heavens look to the movie camera of Princeton savants

Navy films ■ Reduction to 16mm. of the film library of the Recruiting Bureau of the United States Navy makes available for large group projection a number of highly interesting and instructive subjects. The great demand for 16mm. versions of the films by schools, Boy Scout groups, civic clubs and other organizations has brought about the issue of the films in this width, according to the officer in charge of the U. S. Navy Recruiting Bureau.

At present eleven subjects are ready for distribution, one of which will be reviewed each month in the *Free Films* column (see page 105) beginning with this issue of MOVIE MAKERS. The films, which are largely scenic and travel in nature, present a comprehensive picture of the various activities, cruises and equipment of the United States Navy. The photography is in many instances exceptional and animated sequences and air shots, coupled with the interesting story each film relates, make the subjects an unusual contribution to the available free 16mm. offerings.

Many of the 35mm. subjects in this group of films have disc accompaniment. Issue of discs for sound reproduction of the 16mm. films is being contemplated and will come about as soon as the demand warrants.

Civic history ■ *The History Of Ware*, 1200 feet, produced by the Social Science Club of Ware, Massachusetts, as part of a program celebrating the tercentennial anniversary of the city, was recently completed, according to Mrs. David L. Washburn, publicity chairman for the Club. Featuring important events of the three hundred years since the founding of the city, the film constitutes a historical record which is both complete and authentic. Revolutionary War incidents are portrayed, a sale at auction of the town poor, the visit of Lafayette to Ware, soldiers leaving to fight in the Civil War, an 1850 tea party, activities in an early cotton mill which foreran the present industrial interests in Ware, a World War scene and views of Main Street today are among the sequences included in the elaborately conceived film. Costumes and other historical objects for use in the film were gathered from local residents, 250 of whom were included in the cast.

Fulton Rindge acted as cameraman on the project and supervised a screening for the

[Continued on page 104]

News of the industry

RUSSELL C. HOLSLAG

Answers the query, "What's new?" for amateur and dealer

New Nizo ■ A most modern model of the Cine Nizo 16mm. motion picture camera, the product of Neizoldi and Kramer of Germany, was recently shown at the League office by Burleigh Brooks, importer of optical goods of 127 West 42nd Street, New York City. The new Nizo is a substantially built camera and has many features which will commend it to the serious amateur. Its shape is a novel combination of the "envelope" and rectangular and its balance is easily maintained when hand held. The release button is at the rear of the camera while the speed control, which provides for eight, sixteen, thirty two and forty eight frames per second as well as for "lock" and "running" positions, is controlled from the side. Spring wind is accomplished by a permanently attached handle from the same side and a separate hand crank may be used when the spring is not under tension. The finder is of the gunsight type with compensation for closeup shots. There is plenty of room in the interior of the camera for threading and an ingenious single control is provided for releasing the pressure rollers in order to thread the main sprocket. Of particular interest are two swinging arms which hold the film taut upon the spools at all times. The intermittent motion is a double claw and the spring release is so arranged that the camera stops at all times with the shutter closed. Thirty feet of film may be exposed at one winding of the spring. These are the features of the regular Cine-Nizo, but a turret model is also available with a special lock which makes three lens camera operation most dependable. There is also available, as an "extra," a really professional type of focus on film device. In installing this device, a prism is inserted at the back of the aperture and, by means of another prism and a magnifying system, the image is perceived right side up by sighting through a tube from the back of the camera. A light valve is provided so that the interior of the camera is light tight at all times. By means of this device, the image may be inspected on the film while taking the picture.

Recent arrival from Germany — the newest of Cine Nizo Cameras

Russell C. Holslag

Still Photometer ■ Cinematographers who also are interested in good still camera technique will be glad to learn of the adaptation of the Bell & Howell Photometer for use with this medium. Retaining the matched illumination feature of the original instrument but with a revision in the scale readings, the new Photometer not only provides correct exposure readings expressed in terms of diaphragm settings but also gives accurately correlated reading for shutter speeds, emulsion and filter factors. This instrument comes complete in a leather case.

Stars in sound ■ Home projectionists planning talkie programs will be delighted to know that one more professional producer, Columbia Pictures Corporation of 729 Seventh Avenue, New York City, has now made its entry into the 16mm. field. Three professional sound shorts are to be released this month; each of these will be a full four hundred foot reel, together with the professional 16 inch, 33 1/3 disc for use on any standard home talkie apparatus. Proposed releases include subjects with such stars as Jules Bledsoe, Frank Crumit and Lambert Murphy, as well as a series of the delightful synchronized *Krazy Kat* cartoons. Harry A. Kapit who directs this work is himself a well known pioneer in 16 mm. sound apparatus.

Pathe talkie ■ This department has recently witnessed a striking demonstration at the offices of Pathe Films, Inc., 35 West 45th Street, New York City, of a complete portable talkie attachment which may be quickly adapted to any 9.5mm. or 16mm. projector. Included in a neat leather covered carrying case are the efficient, electrically driven turntable motor, complete with projector attachment, sixteen inch turntable, Audak professional type pickup and connections for use through the radio amplifying system. A separate amplifier and dynamic loud speaker will also be supplied in a matching case at additional cost if desired. The entire system is thoroughly satisfactory in operation and particularly if the matched amplifier and speaker is used. Pathe engineers will be glad to advise with

[Continued on page 106]

The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Sound to the fore ■ Of course, home talkie machines for use with studio made films and discs are here to stay and await only the establishment of extensive film libraries for widest development. Towards this end, definite beginnings have already been made. Therefore, it would appear that talkies are destined to be the *ne plus ultra* of home entertainment. But it is obvious that films and synchronized discs for talkie devices are still best *produced* only by a fully equipped studio to be *reproduced* through the complete machines at present available, machines which have reached a superlative degree of perfection in synchronized sound. Some months ago there appeared in *The Clinic* an item headed, *Shall we talk our own?*, wherein it was stated that rumors concerning the amateur's ability to *make* his own talking pictures at home were not likely to materialize soon. Half a year has elapsed since then and the rumors are still more lively. Yet we must reiterate that none of these rumors can be traced at present to any definite statement of name and date. Our counsel to the amateur who wishes to record voice or music in the home is not to become overenthusiastic about the idea at the present stage. In the first place, such an experiment would inevitably demand a division of attention between the interior lighting equipment and the complicated sound apparatus. With the relatively unknown problems of recording superimposed, the magnitude of the effort is obvious. The whole thing narrows down finally to the unavoidable issue: is it not more worth while at the present stage of developments to give all our effort to the making of good pictures rather than to complicate our work so unnecessarily that results in every direction are mediocre. Here is a typical letter which illustrates the kind of communication which the League's technical consultant has recently been receiving: "*I am interested in doing recording of talkies on 16mm. Although I have never attempted this part of it so far, I hold an operator's ticket for radio work and I am sure I can get the sound to the record. I feel sure I can make an outfit compact enough to move from scene to scene. Can you give me any pointers on this subject? Please give me this information as quickly as possible.*" This amateur does not realize what is in store for him until he begins his experiments. The writer states this categorically from work with his own experimental apparatus, only a part of which is illustrated on this page. Those who have tried it know the difficulty of the steps involved. And, so far, lacking professional apparatus with its tremendous cost, the sound results will not begin to compare with the accustomed perfection to which our photographic process has been brought.

Russell C. Holslag

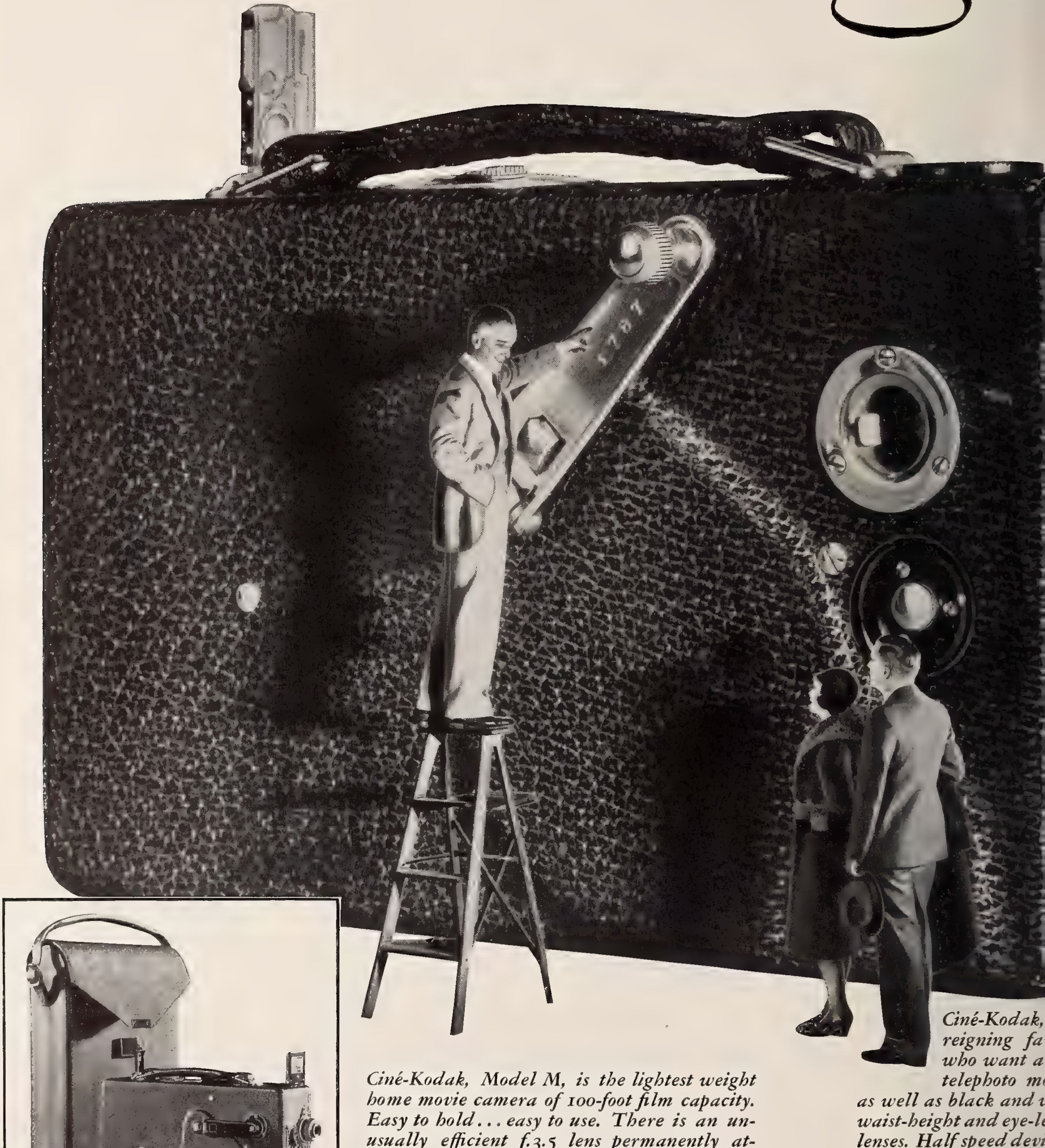
Part of an amateur experimental outfit for recording sound

But is it hopeless for the amateur to try to incorporate sound into his own pictures? Not by any means. He may follow the suggestions for using his phonograph records noted in the article, *Music for silent films*, in this issue of MOVIE MAKERS. Then there are certain well equipped studios to which the amateur may take his film to have it run off while he makes vocal comments, "talks his titles," as it were. Or, he may also have favorite phonograph records "dubbed in" for atmosphere. This is done on aluminum discs which may be played through the home talkie apparatus and will last indefinitely if fibre needles are used. Many of the large department and music stores have small studios for voice or instrument recording; these may be used for the same purpose. The aluminum disc is quite satisfactory for sound reproduction, especially with the voice. A new type of radio and phonograph combination has a cleverly arranged voice recording device but the duration of these records is but one minute and even rudimentary motion picture synchronization is not feasible with them for a film length greater than twenty five feet.

At the present juncture, many home projectionists may feel that there is some uncertainty concerning material for the talkie projector—that there will not be a sufficient supply of films and synchronized discs to assure variety. Doubts on this score may be set at rest for the field is expanding with great rapidity. This is evidenced by the fact that even now some of the best and latest theatrical sound releases are being reduced and made available. Therefore, amateur interest in the subject should and can safely lie wholly in the sound projection field.

[Continued on page 101]

The Winding



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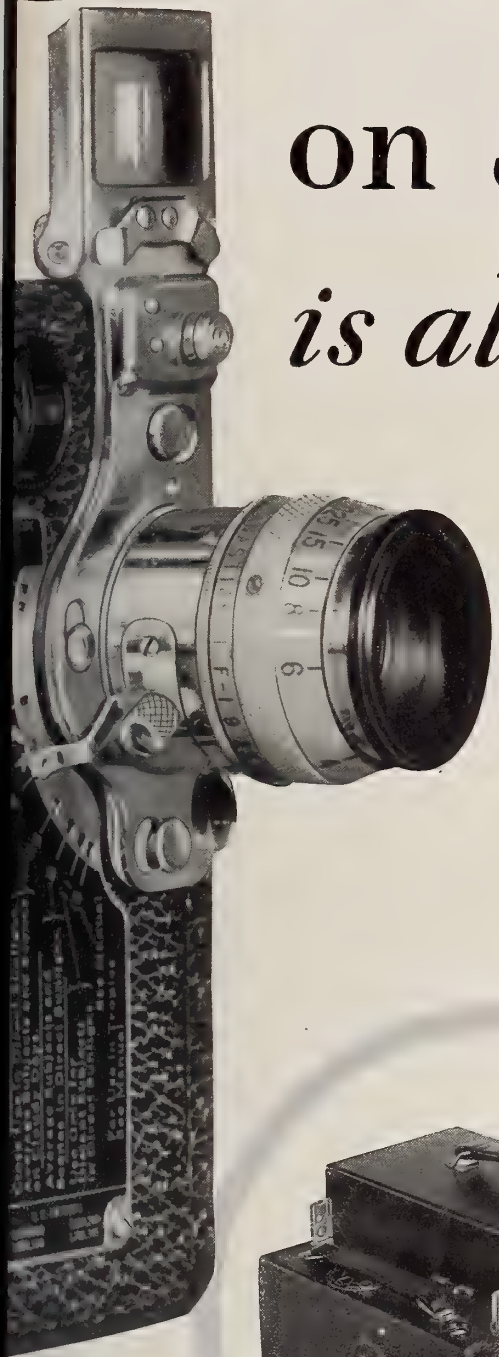

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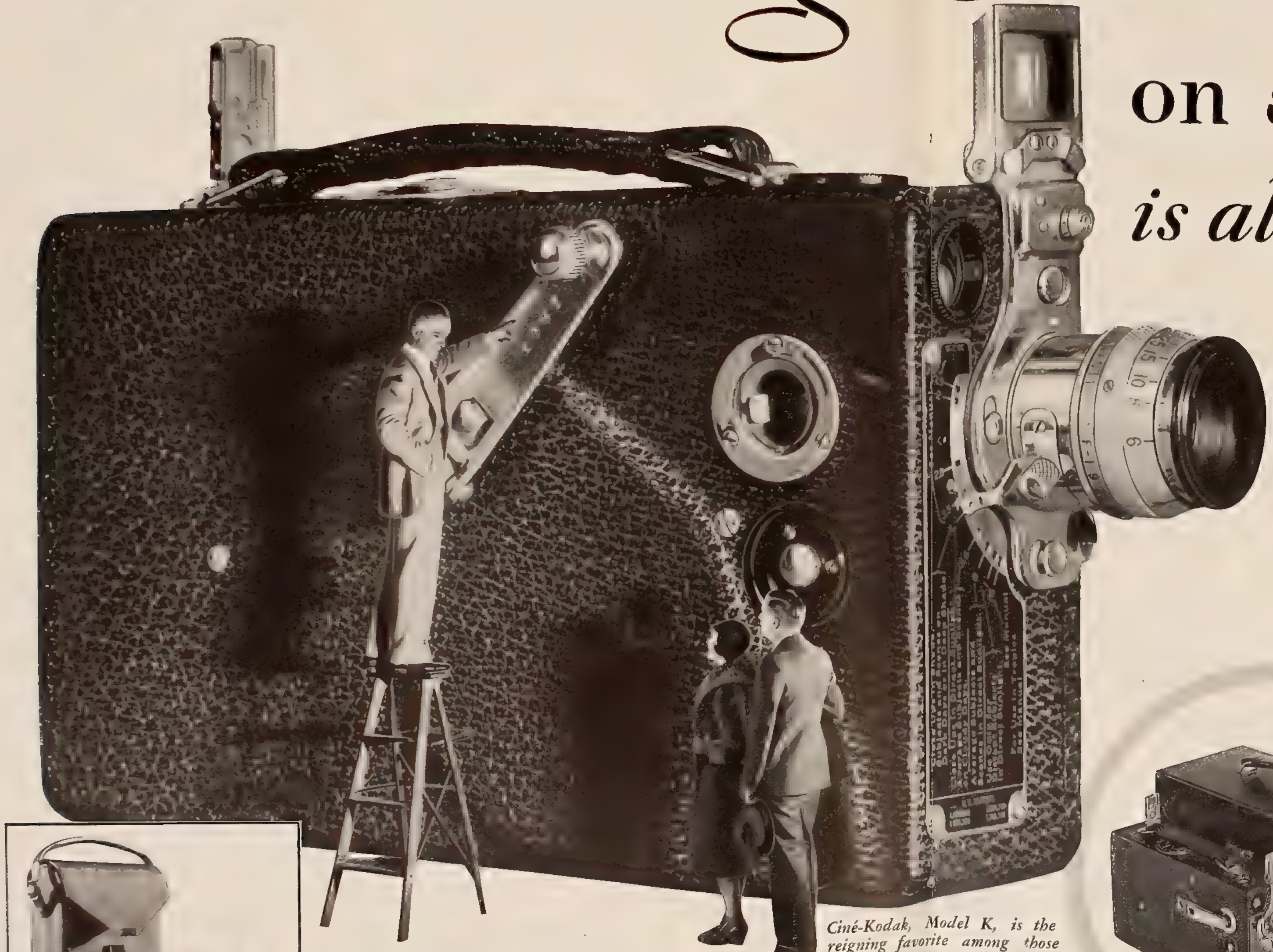
The Winding Crank

on a Ciné-Kodak

is always ready for use



THRILLING action taking place before you . . . a chance for a close-up or angle you've wanted. On occasions like this your camera must be ready to go at the press of a lever.

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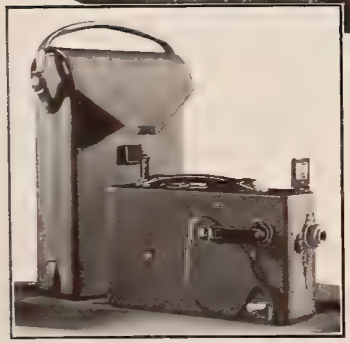

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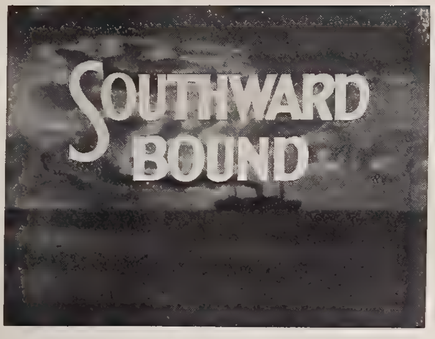


Suggestion for a winter title background by Wm. S. Holstead —lettering by Ralph R. Eno

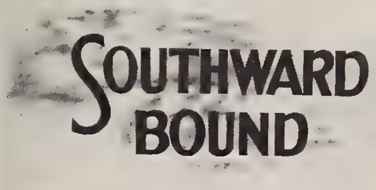
Tests for titles

[Continued from page 79]

brain power of your audiences but is suggested by the advantage of making the title inconspicuous. The most successful title is one that is read without consciousness of the medium, the idea being implanted in the brain of the spectator and carried until the next scene is flashed on the screen to complete its meaning. The simpler the language, the easier it will be to accomplish this.

10. Ordinary rules of grammar and punctuation apply in title writing. Amateurs often leave out punctuation in titles, feeling that it isn't needed. However, a title should be as carefully punctuated as any other form of composition.

11. Write titles from an impersonal viewpoint and never, except in family films, refer to yourself, members of the family or friends by their proper names. In planning titles, try to think of yourself as an outsider who is preparing films for an audience that he has never met. Of course, in personal films, family reels and film diaries, this point does not apply but it does apply to scenic and travel films and, in these cases, the habit of bringing in the personal element is almost invariably connected with the poorest title practice. Such a title is, *John feeds the pigeons at St. Mark's.* In the first place, if the



Photostat of the above title which can be effectively used in shooting direct positive

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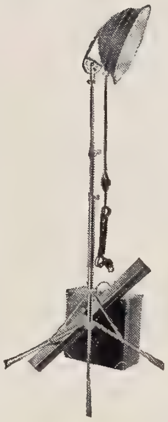

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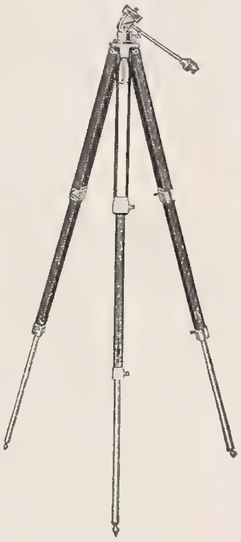

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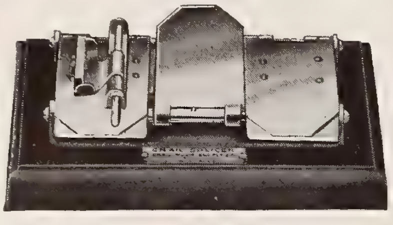

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audience knows John, it will recognize him; if it doesn't, it will be more interested in St. Mark's and the pigeons than in the fact that John is feeding them.

12. Don't comment in titles on situations that are not represented in scenes or are not directly connected with them. Don't introduce references in titles to things that happen to the cameraman or to something that occurs behind the camera. Don't comment on photographic results. Such titles as *We wanted Dolly to pose with the Taj Mahal but she wouldn't* and *The cameraman got nervous here* or *Excuse the underexposure* do not add much to the entertainment value of the film and, after you have seen them for the twentieth time, you will likely agree. These casual references may be funny at the time but, when you put them in a title, they will be repeated every time you screen the film. It is far better to leave all this to audience comment and, when the jollity of the moment has passed and the humour has lost its point, you will not be confronted with its corpse every time a new guest asks to see your reels.

13. Introduce humor whenever it fits with the subject but don't introduce it independently of the succeeding scene. You can't tell a joke in a subtitle unless part of the joke is in the pictures.

14. Title backgrounds or other title decorations should never be so ornate or so complicated that they interfere with the legibility of the wording. Often the titles of amateur films that have been photographed and edited with great care are so fussy that the wording can hardly be read. In other cases, decorations, such as wide borders or a drawing of a proscenium arch, take up so much space that there is not adequate room left for the lettering. This relationship between ornament and wording is entirely illogical. In planning a layout for a title, one should keep foremost in mind that the most important thing about the title is the wording and the most important thing about the wording is its relation to the subsequent scene or sequence. Everything else is incidental and, therefore, it is far better to make the title too plain than too ornate.

15. Trick titles—animation, reverse motion and double exposure—fit with topical films, personal films and trick reels but they should not be used as subtitles in scenics, travel films or sport films. To a certain extent the application of this rule is a question of taste. There are cases where a title, double exposed against a scenic background, is very successful. Nevertheless, it is usually better to leave such titles to enliven the personality film or newsreel. A beautiful scenic or an interesting travel film does not need such enlivening. Often, in considering the development of amateur movie technique, one is struck by the parallel to the professional development. There was a time about a decade before the advent of the talkies when professional movies were titled with all manner of trick work, ornamentation and pen drawings. All of these were later gradually discarded as experience indicated that they contributed very little to the entertainment value of the film but obstructed the title's clarity. Then most companies adopted a characterictic title style, usually very plain, which was used in all subtitles. There is no reason why an amateur should not profit by this experience without wading through it himself.

16. Don't vary the style of ornamentation or lettering of the titles within a particular film. There may be a difference in style between lead titles and the subtitles within the pictures but no other variation. Once you have determined the type and ornament for your subtitles, follow it throughout. Variations look amateurish and distract audience attention.

All points south

[Continued from page 78]

bring out for Dad and his golf friends but you will not, of course, inflict it on everyone.

But here is another point on continuity. Go through the picture putting the same business in each sequence and the spectator comes to accept it and to look for it. Instead of getting tiresome, it becomes funnier through repetition. Then, on the last of the series, the golfer takes his stance. You switch to the caddy. He doesn't sneeze. You come back to the golfer. *He* does. Just a little surprise that you'll be please to find gets a big laugh.

Perhaps you do not realize that you can get a continuity from shooting low —by just filming feet. That is an old movie idea but it is still good, and yours will be different. If there is a chance, start it off with a shot of a city sidewalk and feet in goloshes and rubbers. You can find some basement shop where you can get down low enough to make a shot without attracting attention. Perhaps your next title says *Asheville* and you have exchanged the storm boots for dainty sport footwear on tennis courts, hotel porches and the bridle path. Then, for contrast, you would film the native footwear or, perhaps, the lack of it, etc.

If you are in Florida, you can get some great underwater stuff at Silver Springs. Leave the divers to others and shoot through the clear water at the fishes. You may have to attract them by sprinkling a little food on the surface but this is not always necessary.

NEW LOW RENTAL PRICE *for* PATHÉ 9.5mm. SUPER-REEL RENTAL LIBRARY

In keeping with the "downward price trend" in other commodities, Pathé announces a new low rental price for Pathé 9.5mm. Super-reel Rental Library.

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Whirl of the West
Harvest Hands
Fortune Hunters
Shiver and Shake
The Cobbler
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Big Town
Circus Fever
Buried Treasure
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Shivering Spooks
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You can make a delightful group of studies of Spanish moss, not the usual thing but shots along the waterways and other out of the way places.

If you do not go in heavily for social life, you can make an interesting collection of sunrises. Get the sun coming up from a placid ocean and then shoot it the next morning through a cocoanut grove. Use banana trees to dress one shot. You will be amazed at the number of different sunrises you can collect in a few weeks if you go to bed and arise early. For that matter, there is nothing to prevent you from waiting up for the sunrise and then rolling into the sheets.

If you head for the west, you will have a lot of different stuff to pick up. Along the northern lines are fine chances to shoot snow sheds, the deep gulches and the mountains. On either of the southern routes, you get the mesa, the cacti and the buttes.

One knockout film was titled, *What Freddie Saw On His Honeymoon*, and every single sequence contained a close-up of his pretty young wife. She was shot in the dining car with the aid of a silver paper reflector, a panorama of desert showing through the window. She was seen leaning over the well of one of the glass bottomed boats at Catalina, a hazy but effective bit. She almost obliterated shots of Mt. Shasta, the Golden Gate, the cross on Mt. Roubidoux and she was about eighty percent of the Fourteen Mile Drive. It made an effective novelty because it was different.

If you go to one of the winter colonies instead of moving around, you are assured a more permanent cast but you will still find that it does not pay to attempt productions. Work on the same idea of a number of good shorts.

Go down to a sand trap on the links some bright day. Pick out a good angle and wait. You will get some great stuff and give thanks you are not making a talking picture. Make little studies of the amusements—the horseshoe pitching, the bathing, riding or whatever the attractions are supposed to be. You can work up one general picture and a lot of specialized shorts. Always be on the watch for comedy and remember that accidental happenings are always far more convincing than staged bits. Amateur comedians are apt to be too selfconscious, so get the party playing around and off guard and then pick up what you want.

If you do want to make comedy or dramatic skits, work for characteristic bits. Do not make the same story you can make at home but try to get something you can make only in that particular spot, or one like it. Here's the idea. Bashful Ben wants to tell Lillian that he loves her. He sees her coming along the shore and carefully draws a heart and the "I love you" in the sand. Just before Lil arrives, a wave washes it out. He cuts the messages on an orange while at the ostrich farm but the ostrich and not Lillian gets the message. You cannot make that in the Berkshires or in the Adirondacks. Make it at Jacksonville or Pasadena, where you can get the cooperation of an ostrich.

But in the resorts there is so much to be done that not many will have the patience to stick around and pose half the day, so make shorts requiring little or no cooperation and observe the following rules: 1. Do not shoot anything everyone else is apt to shoot unless you can do it from a different angle and there is always a different angle. 2. Do not shoot anything you cannot work *naturally* into one of your continuities. 3. Do not shoot less than ten seconds of any subject, even if you have to trim later. 4. Do not shoot everything you see. If you have the time, wait and decide on what you really want. But, if time presses, be safe rather than sorry. Film is cheaper than lost opportunity. 5. Keep each subject short. Two 200 foot reels are better than one four.

Variety is the spice of celluloid.

Harbor hints

[Continued from page 83]

dusk with purely scenic shots of the great bridges arching across the sky, the eager activity of the day sinking to rest in the haze of sunset as evening veils the waters.

There are many other ways in which one can apply the scenic treatment to a large harbor. Using the same sort of materials, we may picture the many moods of a port, not through a single day but over many weeks, in varying seasons and in all weather. Again, one can work along the idea of the many lands and strange cargoes represented in a great shipping center. Here at hand are ships of every size and kind flying the flags of every known maritime country. At a broken down wharf in the back bay, schooners will be unloading granite blocks from Maine, sugar from the Bahamas and lumber from Oregon while, at great concrete docks, express freighters from the Orient will be piling out rubber and tin from Singapore, olive oil from Naples, tea from Ceylon or leather goods from Shanghai.

When the harbor is small and secluded, we find our first way of scenic treatment (through significant impressions) particularly apt. Perhaps here the outstanding impression is one of peace and repose, of seclusion and of the world passed by. The wharves are quiet and simple, raised but slightly

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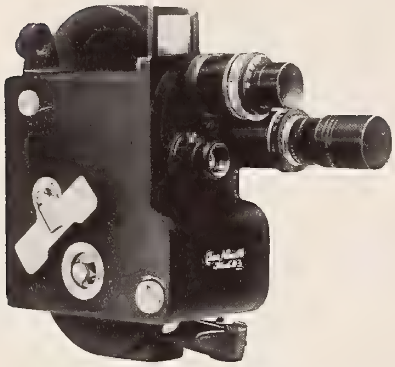

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above the water on graying piles. Beneath them we find cool quiet, broken only by the lazy play of sunlight through chinks in the planking and the wavering black reflections of the piling cast a spell on the senses. Small boats and schooners swing easily at their moorings, lobster pots and clam baskets are piled in lazy confusion on the pier head and the masters of all this take their life and their job with quiet unconcern. Perhaps there is the rotting hull of an old vessel past service to symbolize the resting peace and quiet of this little fishing harbor. Certainly there will be nets drying on crude racks and everywhere signs of leisured activity.

Just here is one trouble for the amateur filmer in small ports. It seems impossible in many of these small harbors of the world to separate the scenic impressions of the place from the activities or purposes. To be sure, we cannot completely do this in the great centers but one finds in them that the purposes are so diverse and all inclusive as to defy adequate recording. It is only occasionally, when one stumbles on a seemingly complete and independent subdivision of the greater whole, that we can easily study a large harbor for the things it does. Thus, in New York, one might film the strange community of the Fulton Fish Market with its little gathering of fishing boats and oystermen or do the same in Naples in the region of Santa Lucia or in San Francisco at the Fisherman's Wharf.

But these quaint and picturesque communities do not condition the whole scenic impression, the very life, of the town as do the activities and purposes of many of the world's smaller ports. In these spots, the life of the town is so interdependent on the activities at the waterfront that one must film ashore as well as on the quays to catch the full feeling and a true record. Let one try, for instance, to make an interesting film of Gloucester harbor without the fishing, of Santos without the coffee, of Astoria without the lumber, of Port Limon without bananas or of Port Arthur without petroleum. If we are to bring in the filming of men and things at all in the records of such ports, our scenic and activity treatments begin to mix and the best one can hope to do is to choose on which to place the emphasis.

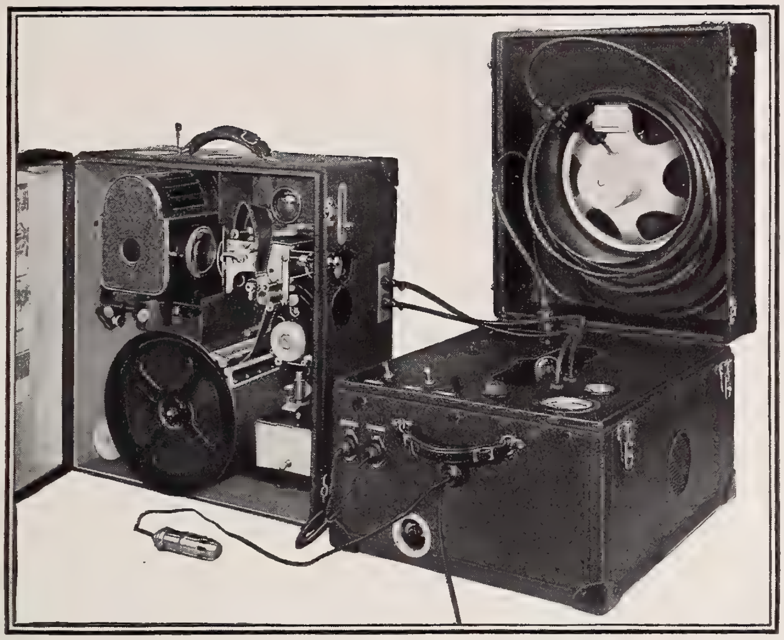
A theme of contrast in harbor filming is that useful nostrum that makes all things good. It is *montage* in another sphere. Let us say we have random shots from several trips rather than a leisurely studied record of a single port. It will be a mixture of the scenic and activity shots, though probably more of the latter. Just as a reel of vehicles I have met or a reel of differing trains have been suggested in Movie Makers, so might we edit a reel of harbors one has sailed. Scenically, we could contrast the masses of Golden Gate in San Francisco with Gibraltar on the Mediterranean, Victoria Peak in Hong Kong with Vesuvius over Naples, the sandy wastes banking the Suez with the lush verdure crowding the Panama Canal. If our reel were of human activities, what better contrasts could we have than the sampans of Shanghai with the outriggers of Samoa, the evil eyed junks in the Yangtsze with the squatty barge boats on the Magdalena, or the dainty barkentines of the Mediterranean with the stolid coastal schooners of the West Indies? Wherever one goes, whatever one sees, the imaginative amateur will find in harbors a wealth of little recorded beauty and glamor.

How professional talkies are made

[Continued from page 81]

leading into a cutting head, as in the case of the disc system, is changed to flashes in a small electric bulb which throws the frequency flashes through a narrow slit, usually some one thousandth of an inch high. These variable flashes create an image on the sensitive film which, on being developed, shows up as tiny lines running crossways on the sound track. Some are heavy and dense, others light and faint. The interruptions or frequencies of these lines produce the various tones. This is the variable density system. The variable width system employs a tiny mirror which swings back and forth, causing a beam of light to strike the film on the sound track. As the mirror swings back and forth, the light beam naturally causes an

The monitor of a big studio, ensconced in his sound proof booth, is god of the talkies



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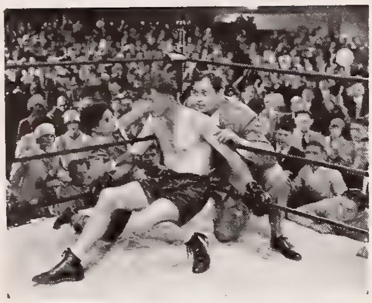

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erratic image to form on the film.

These two film systems are projected practically in the same manner. A small lamp furnishes a beam of light which is focused upon the sound track through a narrow slit. Opposite is a photo electric cell, an extremely sensitive device which responds to the slightest change in light. As the sound track on the film passes the slit, the light is changed in intensity; hence, the photo electric cell, picking up these fluctuations of light as they occur, transmits the pulsations to an amplifier and thence to the loud speakers behind the screen. It should be noted that the sound accompanying any frame of picture is located about fourteen and one half inches ahead of that picture, *not along side of it as many believe*. This is necessary inasmuch as the sound track must pass the slit continuously, whereas the pictures must be run intermittently past the film aperture in front of the lens. It will be seen that, were the sound right next to the picture it accompanied, the sound would, along with the picture, have to stop for each frame. In order that high frequencies will not become clogged or run into each other on the film, the operating speed of both the camera and projector must be increased fifty percent. In other words, instead of sixteen frames being exposed per second as formerly, we now expose twenty four. Naturally, the projection speed must be the same as the taking speed in order that the sound remain at the same tone or pitch at which it was recorded. Hence, projection speed must also be twenty four frames per second instead of the customary sixteen. The Society of Motion Picture Engineers is standardizing *this speed for all films*, whether silent or sound, sound on disc or film.

On Jack Frost's trail

[Continued from page 82]

camera, returning day after day until you are sure the picture cannot be improved upon. It is an axiom among painters and pictorialists that there is only one best instant to catch a certain view. Worth while lightings have to be stalked, just like big game.

Since you are making movies and not stills, some action is desirable in all your scenic shots. Here you have the advantage over the still photographer who has to look at a brook trickling through the snow and must content himself with a little dark streak to represent the water. In the waterfall picture, try to include some water. In the shot of the icicles, wait until the sun is beginning to melt them. Even a few drops forming under the eye of the camera and slowly dripping to the ground will help create the feeling of action. If you make a shot of the buildings buried in a snow drift, include a much bemufflered individual vainly attempting to shovel some of the snow from the door. A big snowdrift should show the snow actually drifting. If there is no action at all, "panoram" slowly to make the scene move. Usually you will find a dog or a few birds to liven up the static scene.

And a travel picture, winter or summer, ought to include a very long view and as many intermediate shots as necessary to "place" the scene in the spectator's mind. If you are visiting a resort hotel, hike to the nearest hilltop and shoot a general scene from there. Closeups are not sufficient, any more than long shots alone. The ice boat scene at Red Bank must show some views of the banks and the spectators.

This is not trying to convey that one should shoot everything. Wasted film makes tiresome editing later. One of the greatest directors in Hollywood today owed his chance to direct his first big picture to the fact that the film editor happened to report to the general manager, just as this man's fitness was being discussed: "He does not waste a foot of film; he takes what he needs, takes it all, and then quits." That proved he was a good director—not because he saved film but because he knew how to decide instantly whether a scene was worth making or not, whether he had enough action or not. Most directing and editing is first done in the mind.

One should shoot everything that is *significant*, that tells an integral part of the story. Some such scenes will just happen; some must be made to happen. Don't expect anybody to pretend to fall on the ice and get away with it but, if you are careful to spray a thin layer of water in a place where nobody expects it to be and take your stand around there, you may get an excellent shot of somebody slipping. Discretion may here be the better part of valor but there are innumerable little "plants" that can be arranged to make a good film.

The possibility of night shots in the winter should not be overlooked. With the highly reflecting surface of the snow, pictures made with flares will be far more effective than they would be in the summer. Weird and fantastic effects are yours for the asking if you take a few one minute flares along and stage a night hunt for a lost member of the party through the thickest part of the woods, the tree trunks casting terrifying shadows as the party carrying the torch moves along the path. Two or three smaller torches, carried by individuals (not too near the camera) will make vivid scenes that your friends will never forget. Even automobile headlights on a snow covered road can be used to great advantage.

Altogether, the winter offers even more opportunities than the other seasons as snow and ice help to create unusual variety of effect.

The clinic

[Continued from page 89]

Travel titles ■ Now that travel films are being edited, titled and proudly exhibited to their first admiring audiences, it is sometimes to be noted that the rapid shifting from place to place in those films is somewhat bewildering. Mental concepts of geography seem to have faded with other schoolday subjects. For example, a recent film depicting a tour of France was being shown. First came the Paris pictures, followed abruptly by the title, *Villefranche-sur-mer*. Immediately a would be wit in the audience piped up, "I didn't know that Paris was on the ocean!" Now, although the humor in this case was pretty feeble, still the confusing condition remained. How can we carry the imaginations of our audiences smoothly along with us as our travel films unreel? I have evolved a method which seems to tie up this kind of continuity with a punch which is not soon forgotten. A map is the answer; just a simple one will do, the simpler the better. Get a couple of white showcards in the correct frame proportions, nine by twelve inches or larger. You will also need a bottle of black India ink, some broad lettering pens, a piece of artgum and a large horseshoe magnet. The total cost may be as much as a dollar! Find an old geography book or a travel circular and pick out a map showing the territory covered. Cross section it with ten or twelve lines equally spaced. On the showcard, draw lightly in pencil the same number of cross section lines spaced to cover the entire area of the card with the exception of a margin about an inch and one half around the edges. Number the lines on the card to correspond with those on the map. It will then be a simple matter to draw in the coast lines and the country boundaries by using the cross section lines as a guide. Outline with pencil first and ink in the lines later, making them at least an eighth of an inch wide with the broad drawing pen. It is not necessary to be elaborate, as this will defeat the purpose of the map. Locate with stars or circles only the cities visited. The map should have action. Many methods may be used to give this, including simple animation which may be performed as follows. Let us say we are considering a trip to France. The map will show the Atlantic Ocean,

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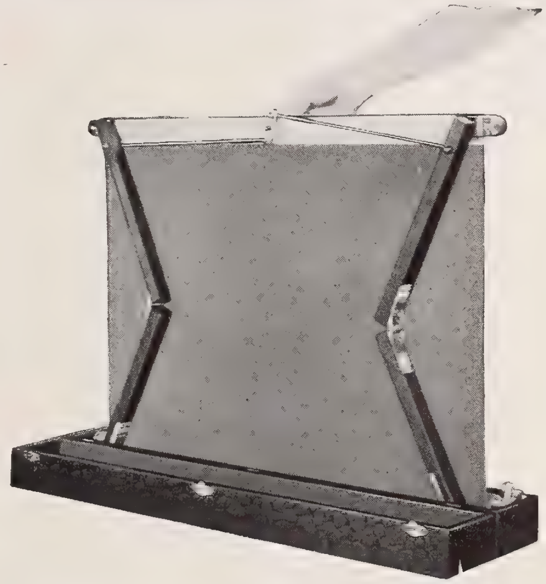

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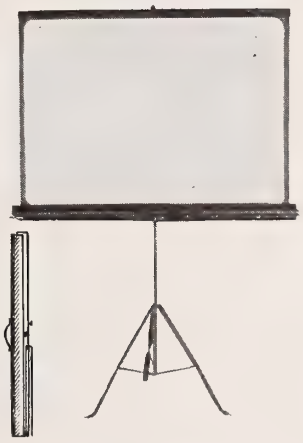

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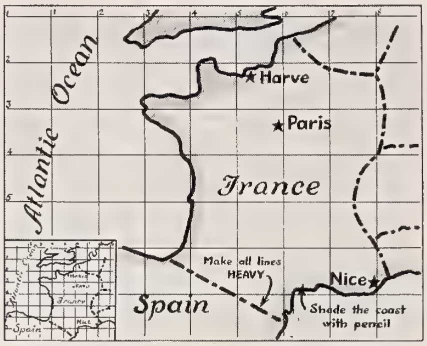
France and the bounding countries. The camera is set up and centered so that the map fills the entire frame. Run off one or two feet to allow the map to be scanned. The route is to be shown by means of a progressive dotted line. Start at the extreme left to take this line across the ocean (every one knows where the Atlantic Ocean is located) and advance to the port of entry, perhaps to Le Havre. Now, the mental picture of the exact location of this port may be vague to the average person but the progressive dotted line locates it definitely. To do the animation, make each dash of the line a quarter of an inch wide and half an inch long. With the first dash, photograph six or eight frames. Without changing the location of either camera or map, put in the next dash, photograph and repeat until the path of the line has been traced out. On arriving at a port, letter in the name and photograph long enough to permit this shot to be used for arrival and first flash of departure.



An example of the type of map recommended for titling travelogs intelligently

It may be found that this method is tedious and also that, with some cameras, considerable splicing will have to be done as there will be a light frame at the beginning of each shot. Here is a faster method. First letter in all the necessary locations. Cut a simple silhouette from a piece of thin tin and paint it black. For water voyages, a ship silhouette may be used, and for land a 'plane (top view) or automobile (side view). Hold a strong magnet at the back of the card which will attract and hold the tin model to the front. Start the camera and move the magnet so that the model moves through its prearranged path. For stiffening, the card may be tacked to a skeleton picture frame so that it is easily accessible from the back.

After the introductory shot of the complete map, the camera may be brought closer (if the lens is in a focusing mount) to include only the section which is required to illustrate the shift from one location to another. Follow the map insertion with a close-up of the name of the new location taken either from the map or from station signs if these are available. With maps in your travelog, the audience knows definitely, when they leave one location for another, where they are bound.—*R. P. Ewing.*

Sound ahoy!

[Continued from page 75]

type of pickup and connections for use through the radio or a separate amplifying system. With the Pathé 9.5 mm. Projector in a separate case, it will sell at $135.

Each of these models can be adapted for 16mm. projectors. The difference in cost for either model without 9.5mm. projector, it is said, will be approximately $57 less.

So much for the showing equipment for home talkies.

There follows a listing of the sound or talkie releases already announced by various companies, collected under the names of the sponsoring firms.

Bell & Howell 16mm. sound offerings are: *Alabama Snow, Laundry Act, Love Is King; Ruby Darby Blues, Vagabond, Tramp, Tramp; Lonely Troubadour, Months And Months, Harmonica Harry; Song And Dance, Ed Mahoney, Song Of The Island; Tango Dance, Old Aunt Dinah, At The End Of The Lane; Two Guitars, Hobo Jubilee, St. Louis Blues; When The Curtain Comes Down, Ken And Duke, Slim And Slender; Shawl Dance, Maiden's Prayer, Whispering; La Paloma, The Ramblers, Yah Yah; Some Day Sweetheart, Four Covans, Hot Pepper; Collegiana, The Juggling Jester, Steamboat Bill; Violin Solo, Skating Act, When The Bloom Is On The Sage; Open Fireplace, I'll Be With You, Japanese Dance; Dixie Wait For Me, Don't Gyp Me Little Gypsy, Modern Minstrels; Roll Dem Bones, Sailor Dance, You Left Me In The Rain; Trail Of The Lonesome Pine, Novelty Skating Act, Gypsy Love; Carolina Moon, Violin Solo, Adagio Dancers; Out On The Open Road, I Love You Truly, Tap Dance; That's Funny; The Happy Ranch Boys; The Dizzy Four; Bum Business; The Lion's Roar; The Cuckoo Nuts; The Wise Crackers; The Royal Flush; Irish Romance; Gypsy Troubadors; Gypsy Melodies; Down in Dixie.* The Ufa educational sound subjects are also contained in the Filmo Library and are listed below under Ufa.

Cine Art 16mm. sound pictures offered by the Hollywood Film Enterprises include: *The Lion's Roar; The Happy Ranch Boys; The Wise Crackers; The Cuckoo Nuts; Bum Business; The Dizzy Four; The Royal Flush; That's Funny; Gypsy Melodies; Down*

In Dixie; Irish Romance; Gypsy Troubadors; Local Talent; Red Hot Trails; Peaceful City; Beauties The World Over; Bridges The World Over.

Columbia Victor Gems, offered in 16mm. by Columbia Pictures, are: *In The Orient; Kat's Meow; Station B. U. N. K.; At A Talkie Studio; The Singing Brakeman; Radiators; Old Man Trouble; On The Levee; Memories; The Gay Caballero; The Bandmaster.*

Sound subjects offered by FitzPatrick Pictures, Inc., are the *Holiday Series*, including: *Labor Day; Thanksgiving Day; Origin Of Christmas; Mother's Day; Memorial Day; Christopher Columbus; Armistice Day; Abraham Lincoln; George Washington; Independence Day.*

Pathé 16mm. sound library lists: *Feline Fighters; Crystal Champions; Hook, Line & Melody; Sport A la Carte; Interesting Tails; Modern Rhythm; Stamina; Sport Almanac; Feminine Fitness; Three Aces; Clowning The Game; Duffers And Champs; Winning Patterns; Bows And Arrows; Happy Golf; Splashing Thru; Jungle Fool; Fly's Bride; Big Scare; Tuning In; Concentrate; Jail Breakers; Wood Choppers; Skating Hounds; Singing Saps; Ship Ahoy; Sky Skipper; House Cleaning Time; Presto Chango; A Close Call; Iron Man; Barnyard Melody; Night Club; At The Dentist; Go Easy Doctor; Her New Chauffeur; Foul Play; Syncopated Trial; In And Out; Beach Babies; Rubeville; End Of The World; Fairways And Foul; Smooth Guy; The Salesman; The Sophomore; Sailor's Holiday; Big News; Flying Fool.*

Pathé 9.5mm. sound offerings are: *Feline Fighters; Crystal Champions; Sport Almanac; Interesting Tails; Winning Pattern; Stamina; Sport A la Carte; Feminine Fitness; Duffers And Champs; Bows And Arrows; Barnyard Melody; Night Club; Skating Hounds; Presto Chango; A Close Call; Tuning In; Big Scare; Jail Breakers; Jungle Fool; Syncopated Trial; At The Dentist; Go Easy Doctor; Smooth Guy; The Salesman; Foul Play; Beach Babies; Rubeville.*

Ufa 16mm. educational talking motion pictures are: *Drifting Dunes; The Motherly Oak; The Fight For Life; Jewels Of The Sea; Partnerships Under The Sea; The Silver Swimmer; The Development Of Astronomical Knowledge; Gravitation, The Moon, Constellations; The Sun, Its Influence On The Earth; Mercury, Venus, Mars; Jupiter, Saturn, The Milky Way; The Evolution Of The Universe; A Jungle Round-Up; Insect Farmers And Laborers; Traps For Insects; Tropical Birds; Submarine Camouflage; Secrets Of The Sea; Bella Napoli; How Eyes Tell Lies; Birds On The Wing; Roumania; A Fourfooted Columbus; An African Adventure; The*

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Educational films

[Continued from page 87]

Social Science Club. The film has since been rented to various other organizations.

A discussion of the film was featured in a radio broadcast by the *Boston Herald* and its production was also covered in a Sunday edition of that paper. The value of production of historical amateur film records by Social Service Clubs and other civic groups was pointed out and *The History Of Ware* was cited as an example of how the 16mm. motion picture camera may serve in recording and making generally familiar the local history of a city.

Films finance clinic ■ To serve in the membership drive of the Crippled Children's Clinic, Birmingham, Alabama, which organization provides free of charge orthopedic attention to children unable to pay, *The Long Journey*, 1600 feet, 35mm., produced by Jack London, has recently been completed. Making of the film required between ten and eleven months, it being necessary to film the children on their entry to the Clinic and again several months later when they were on the road to recovery.

Showing of the film to the Shriners' Club alone resulted in over $900 in memberships for the Clinic, Mr. London reports. Since the cost of producing the film was in the neighborhood of only $246, the actual cost of material, Mr. London having contributed his services as cameraman, the value of an amateur production in fund raising is again forcibly demonstrated.

Safety film ■ *An Auto Biography*, the one reel 16mm. film on accident prevention produced by Jack Lewis, Wichita, Kansas, is now being used in the intermediate schools of Wichita in conjunction with a talk by a traffic officer. Several of the schools have booked the film for a second showing to follow two weeks after the first. The film has also been shown at Chamber of Commerce and Lions Club meetings and has, at the request of the street car company, been projected for their employees. In this connection, it is interesting to note that these men have now passed a three months' period without an accident.

Another phase of the motion picture work of Mr. Lewis is seen in the filming of various social activities of the employees of the Kansas Gas & Electric Co., with which organization he is associated. 16mm. entertainment showings are also provided for employees of the company and constitute an important item in the internal good will program of the organization.

Promotion film ■ *Vacation Church Schools*, 400 feet, 16mm., produced by the Brooklyn Federation of Churches during the past summer to show the various activities and services of these schools, is now being projected at Protestant churches in Brooklyn for the purpose of stimulating interest in the furtherance of the summer school plan next season. The film, portraying the three chief interests of the school—religious education, handicraft work and recreational playground activities, was recorded by A. S. Rutter, who acted as cameraman, and J. H. Carpenter, director of religious education for the Federation. For information concerning the availability of this film, inquiries may be addressed to Mr. Carpenter at 285 Schermerhorn St., Brooklyn, N. Y.

News flashes ■ A 16mm. film on obstetrics, produced by Dr. Newlin F. Paxon and an associate, Dr. Muensch, both of the department of obstetrics at Hahnemann Hospital, Philadelphia, was recently shown at the monthly meeting of the Homeopathic Medical Society of the County of Philadelphia. The film is described as being of excellent photographic quality and of greatest interest to medical groups wherever shown.

■ As part of the industrial educational program for a group of over one hundred apprentice machinists, David C. Griggs, Waterbury, Conn., reports the use by the company, with which he is employed, of 16mm. films on machine construction, the manufacture and use of certain grades of steel, the theory and use of lubricants and on other machine shop practices such as grinding, planing and milling.

■ Plans for a criminal record photography exhibit which will include a demonstration of the use of 16mm. movies as an aid in the detection of crime have been suggested by Dr. C. M. Tuttle, physicist of the Eastman Kodak Co., for the 1933 Chicago World's Fair.

■ Increasing interest on the part of business executives in the use of 16mm. talking movies for stimulating sales was evinced at the recent convention of the Direct Mail Advertisers' Association at Milwaukee where, according to a report from the Bell & Howell Co., a large number of sales and advertising executives attentively observed the 16mm. sound exhibit.

■ Utilizing his 16mm. equipment to excellent civic purpose, Father E. J. Enright, Sacred Heart Church, Jersey City, has recently completed and shown to various groups a film record in two 400 foot reels of the Jersey City police and fire signal system in operation. Complete cooperation of the two departments concerned was secured in filming the record which has been well received for its excellence of photography and informative content.

FREE FILMS ■ *Subjects listed are available on loan free except for postage. Films on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Dates cannot be promised in advance. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general service.*

■ *Anchors Aweigh*, two reels, issued only for large group projection by the Recruiting Bureau of the United States Navy, is an exceptionally interesting film showing the United States Fleet in a practice battle in which it is assumed that a foreign fleet has attacked our shores. Every aspect of action in naval warfare is demonstrated—submarines, cruisers, destroyers, battleships and airplanes being shown in mock battle. Exceptional photography and action characterize this film which, both for its educational content and general interest, is outstanding. Schools, Boy Scout groups, clubs and other organizations, in requesting this film, must state the number to whom it will be shown. Information as to whether or not they are equipped for sound reproduction is also requested, as accompanying discs for the 16mm. subjects issued by the Recruiting Bureau will be made available if there is sufficient demand.

■ *Green Valley*, two reels, reviewed through the courtesy of the E. I. du Pont de Nemours & Company, is an interesting and instructive film on the use of dynamite in ditch digging. Although of special import to agriculturists, the story interest of the film will appeal to the general projectionist.

■ *The Island Of Sugar*, two reels, offered for group projection through the courtesy of the General Electric Co., was produced with the permission of

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the Cuban Government and shows a great achievement in the cane sugar industry—110,000 acres of forest transformed into a modern plantation and the world's largest sugar mill built and put in operation, all in ten months. Various processes in the making of sugar are shown as well as scenes in and about Havana.

■ *Surgical Treatment Of Peptic Ulcers* and *The Relation Of Absorbable Sutures To Wound Healing*, previously reviewed in this column, are still offered to physicians for projection through the courtesy of the Davis & Geck Co.

News of the industry

[Continued from page 88]

amateurs who wish to use this system in adapting their existing projectors to synchronized sound.

New Kodalite ■ The standard Model A Kodalite, made by the Eastman Kodak Company of Rochester, New York, has been recently reduced in price to $15.00. Supplementing this excellent home movie lighting unit, comes the new Kodalite Model B which also uses the 500 watt lamp but is smaller and lighter. The light given by the new unit is said to be smooth and very evenly diffused; as such it is ideal for close-ups. The Model B comes in one, two and three light units and is complete with full adjusting handle and collapsible stand. The single light unit with accessories also sells for $15.00.

Visit from Ensign ■ During the holiday season, MOVIE MAKERS was honored by a visit from Frank E. Butcher, Director of Ensign, Ltd. This prominent English firm, with headquarters in London, has long been noted in the amateur cinema world abroad for the production of the Ensign Autokinecam 16mm. Motion Picture Camera as well as the Ensign "Silent Sixteen" Projector. During his visit to the League office, Mr. Butcher gave a very convincing demonstration of the two new models of the "Autokinecam" which are now being introduced in the United States. He also demonstrated the excellence to which the processing of the Ensign negative positive film has been brought in England.

Speed Schneider ■ Amateurs who have long been acquainted with the all around fine qualities of the Schneider *f*:2 and the Schneider 100 mm. *f*:3.8 telephoto, as well as the other still and movie lenses of the same make, will now be inter-

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MAGAZINE
NOVEMBER 1930 VOL. 16 NO. 5

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—
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Nature Magazine, the only magazine in America devoted entirely to popular presentation of the out-of-doors. Able experts reveal Nature's secrets and oddities; camera men tramp far afield to secure striking photographs. Such unique diversity within the covers of one magazine has never before been offered. Every member of the family will relish *Nature Magazine* —and the movieminded most of all.

MR. MOUNTAIN LION POSES
Arthur Newton Pack, President of the American Nature Association, an expert camera hunter, looks into the eyes of moose and chases mountain goats from crag to crag. He yearly seeks new subjects in strange corners of America, and relates his experience, chock-full of helpful suggestion in *Nature Magazine*.

NATURE MAGAZINE
1214 16th St., N. W.
Washington, D. C.

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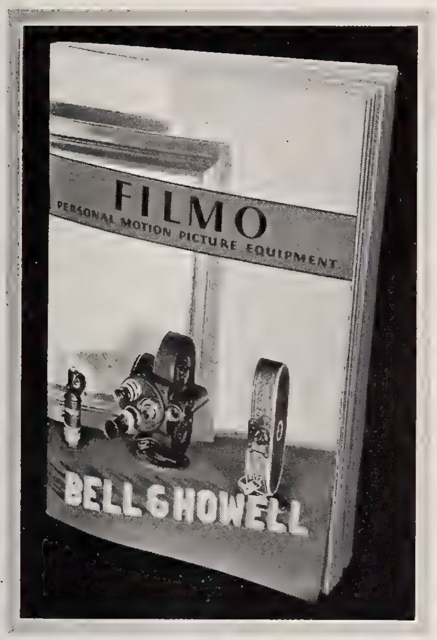
ested to know that this German firm has calculated a new speed lens for the 16 mm. movie camera, the Schneider Xenon *f*:1.3. This lens, upon examination, proves to be made with the same care and attention to detail as are the older lenses of this make. The product is being handled by Burleigh Brooks, 127 West 42nd Street, New York City.

"Filmo Catalog" ■ For those who wish to examine illustrations and descriptions of the very latest in 16mm. motion picture apparatus, the Bell & Howell Company of Chicago has this month announced its new and completely revised *Filmo Catalog.* Besides the comprehensive listing and description of movie products, including many new accessories, the catalog will contain many interesting discussions on technical subjects. These include color work, filters, exposure, projection, artificial lighting and others. This catalog should be a part of every interested amateur's motion picture library and should be kept handy for ready reference. It will be sent to any reader of Movie Makers on request to Bell & Howell, 1801 Larchmont Ave., Chicago.



The cover of the new "Filmo Catalog" suggests the care and artistry it represents

New QRS items ■ The new Model D 16mm. Projector, lately introduced by the firm of QRS-DeVry of 333 N. Michigan Avenue, Chicago, will be welcomed by many amateurs as a relatively inexpensive means of producing a larger than ordinary picture on the screen.

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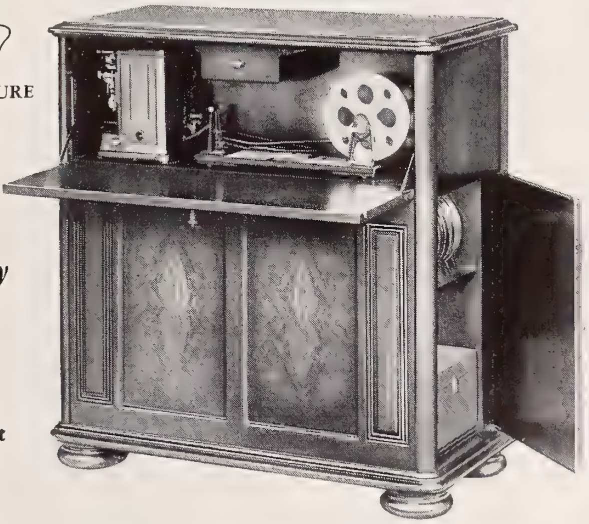

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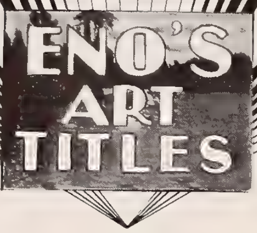

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EDITING

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The projector incorporates the standard double claw motion head which is attached to a substantial cast iron base containing the motor and resistance. All controls are arranged on a panel nearest the operator and include motor speed, illumination and separate switches for lamp and mechanism. A voltmeter is provided so that the operator may keep constant check on the voltage at the lamp filament. A standard fifty volt projection lamp is used. The machine has a framing device, power or hand rewind, stop on film shutter and other features usually found only on projectors of much higher price.

Of special interest from a technical point of view is the new DeVry suitcase projector for sound on film. All who are familiar with the reputation enjoyed by the name of DeVry in the portable 35mm. projector field will find the same high standard incorporated in this new machine. The interior film moving mechanism, together with the sound head, is arranged with the utmost ingenuity. But little larger than the standard "Super DeVry," this new sound on film projector for 35mm. film fulfills the demand for a professional size film projector in fields which are neither fully amateur nor fully professional, although the results demonstrated compare with professional machines in excellence. Schools, lodges, churches and commercial organizations will welcome this machine as a means for bringing professional talkie films to their audiences. An amplifier and speaker are included in separate cases.

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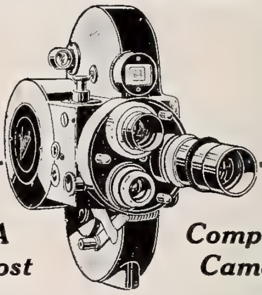

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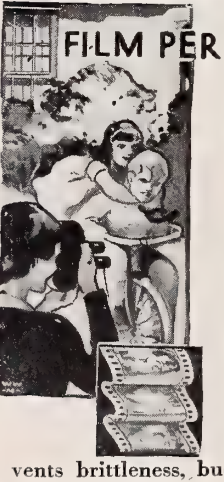

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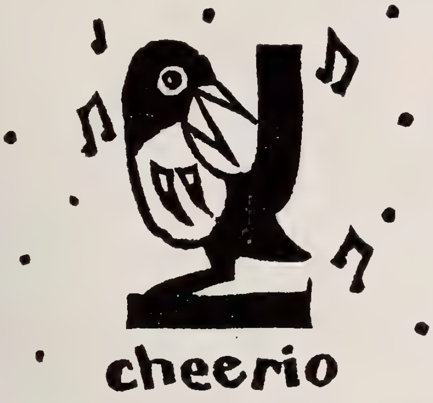
have established in their store at Mejia 86, Apartado 107, Quito, a complete little theatre for the screening of Pathex films and demonstration of working equipment. It has proved highly popular among amateurs.



This clever Christmas card of the Home Film Libraries symbolized sound releases

Ilex ■ Here is a new series of 16mm. projection lenses that possess exceptionally large front apertures and are made with a distinctly attractive finish. The Model A Series for 16mm. projectors is made by the Ilex Optical Company of Rochester, New York. These projection lenses may be had in focal lengths of one to four inches and are said to possess critical sharpness of definition and high light transmission.

Sound for amateurs ■ The latest news from the studios of the Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood, Calif., indicates a particular desire on the part of this company to meet the amateur's wishes with relation to sound in every feasible way. It is said that a new studio, now being finished, will be devoted exclusively to 16mm. work, both sound and silent. Recording equipment is available either for 78 or 33 1/3 disc synchronizations, together with a sound stage of ample size even for professional productions. A private recording room is provided for the making of personal records and it will be the intention of the company to cater to the amateur who wishes to have sound set to his present silent pictures. Every step connected with the making of films and recordings will be incorporated under one roof in this plant, it is said. A special feature is the production of 33 1/3 records providing various types of musical accompaniment which the amateur may use in conjunction with his present talkie projector and nonsynchronized films.

Seven standard focal lengths are furnished with variations from one inch to four inches in foci.

Prices range from eight dollars fifty for the one inch to sixteen dollars for the four inch.

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One Little Sunny Twin will make Kodacolor closeups with your subjects near a window on a bright, sunny day; or fully exposed black and white group scenes with no other light. Two will make medium closeups in Kodacolor and perfect exposures of large black and white sets with no other light, natural or artificial.

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to make indoor Kodacolor, black and white movies and stills. Simple, definite instructions insure positive success. There is no guess work; I've done the experimenting for you.

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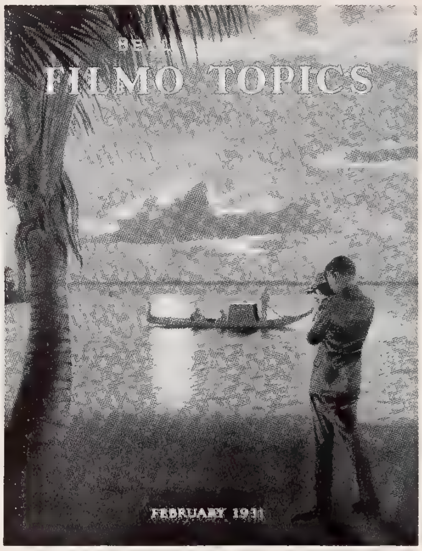
Advisory ■ H. V. Schieren, A. R. P. S., League member, photographer and cine worker of long experience, has opened a studio at 135 William Street, New York City. Mr. Schieren is functioning in a professional advisory capacity to amateurs in photographic and cinema fields.



Southern travel filming is the keynote of the cover of "Filmo Topics" for February

"Filmo Topics" ■ In the February issue of *Filmo Topics*, published by Bell & Howell in the interests of amateur filming, there are featured the following timely and attractive articles and departments: *Filming Alaskan Explorations,* in which a geologist tells of his movie making experiences on the Alaskan Peninsula; *Filmos Which Work For A Living,* a page of news photos showing vocational uses of cameras and projectors; *Bring Out The Old Ones,* an evening with your films of yesteryear; *Winter Movie Making; The Log Of An Ancient Eyemo;* Number Five of *Titling Your Films,* a discussion of the use of block letters; *Light—Its Part In Filmo Projection.* The Bell & Howell Co., 1801 Larchmont Avenue, Chicago, Illinois, will gladly send a copy on request.

Bub North changes ■ The depth and sparkle of a metallic surface screen are well known and, of course, it is an axiom that the metallic screen will maintain the ideal plane projection surface in the most efficient possible way. One of the best exponents of this surface is found in the "Bub" North Movie Screen, which is now available in a new construction. Instead of removing the surface from the enclosing frame and turning the screen around for projection, in the new model, the screen surface is uncovered simply by removing the front protecting cover. The entire screen is encased by a walnut frame and has an oxidized finish handle for carrying purposes. It comes in four sizes as heretofore. Further information may be had by writing H. D. North, 1373 East 9th Street, Cleveland, Ohio.

"The Cine Camera" ■ Herbert C. McKay of the New York Institute of Photography has produced a very interesting book bearing this title. In a handy and succinct form, it contains an outline of complete, general camera manipulation as well as simplified explanations of the functions of various parts of the apparatus. Fundamental principles of cinematography are given as well. The publishers are the Falk Publishing Co., 10 West 33rd Street, New York City, price $1.00.

"Cine-Kodak News" ■ In the February issue of the *Cine-Kodak News,* helpful Eastman journal for home movie makers, there is featured a story of an amateur who attaches more importance to the use of ideas with his movie camera than he does to mechanical gadgets; a concluding and thorough article on the use of artificial lights, complete with diagrams and illustrations; suggestions for filming your friends when they drop in for bridge or backgammon; an out of door scenario outline; the usual departments of *Cine Chat, Cinegraphs* and new Kodascope Library releases. The *News* will be sent to interested amateurs if request is made to the Eastman Kodak Company of Rochester, New York.

The CINÉ-KODAK News
FEBRUARY-1931

Playtime in the north is the February illustration on "Cine-Kodak News" cover

Closeups—What amateurs are doing

JAMES W. MOORE

■ One can't be too careful to film everything these days when even such a commonplace thing as a picture of a wedding helps bring a thief to justice. Such was the experience of Fred Shields of Montclair, N. J., for, in his film record of a friend's wedding, there was seen and later identified a man hurrying from the church with the overcoat of one of the guests. The thief was later apprehended as he tried to use the railroad pass found in the stolen coat and the film helped to convict him. He will probably avoid amateur movie cameras in the future.

■ Starting on horseback in 1925 from Vienna, Austria, Dr. J. B. Starek and Mrs. Starek have reached as far as Singapore in their unique trip around the world. During this time, which included nineteen months in usually forbidden Tibet, they have shot more than 4,000 feet of standard film, recording in graphic terms their own adventures and the strange customs in Tibet, Nepales, Burma, Siam and the Malay Peninsula. Leaving Bangkok for China, thence on through Mongolia and Siberia till they reach Alaska via the Behring Straits, they plan to come to America. The films will be a motion picture study of each country visited.

Charles Day

This house of a native Sultan in Sumatra is on the Starek's route

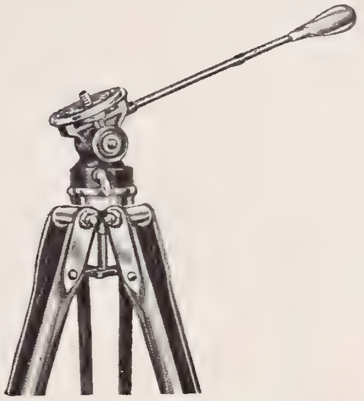
■ One of the most interesting entries in the recent Pathé amateur film contest was *Tokio—1930*, filmed by Mr. Tsukamoto of Tokio, Japan. The film told the story of the terrific earthquake that razed the city in 1923 and of the reconstruction that followed. By combining ingenious model work of the destruction with actual scenes of the rebuilding of the city, he presented a complete story ending in the triumph of the new city completely reconstructed in 1930. A graceful and generous compliment is paid the United States in the reel for aid in the relief measures. This is a type of film which every amateur might well make of his changing city, without having it wrecked by earthquakes for the opening scenes.

■ As a contestant last year in the British golf championships of 1930, it was the unusual good fortune of A. A. Weir from Winnipeg, Canada, to make a complete amateur film record of the Walker Cup matches and the British Open and Amateur Championships. Running over 2000 feet, 16 mm., the reels cover all the important plays in the three tournaments, give closeups of twenty five of the world's premier players in action and, of greatest interest to golfers and fellow League members alike, present Bobby Jones playing every club in his bag.

■ League members traveling in the Far East now have a rare opportunity for a pleasant and wisely counseled sojourn in Japan through the good offices of Akijiro Yamada. "It is my sincere wish to welcome A. C. L. members to Japan and to serve them with all my heart so far as it is within my power." Such is the gracious invitation of Mr. Yamada, who can be found at his offices with the Union Trading Company, Gokoh-dori, 4-chome, Kobe.

■ We have always been fond of railroad engines and, perhaps even more so, of pictures of them so that, when J. C. Locke of Sussex, England, wrote headquarters about his film, *Kings Of The Iron Road*, we felt it was too good to keep to ourselves. Now nearly complete, the film shows, both from on board as well as along the right of way, many of the crack expresses of England, including the *Golden Arrow*, *Southern Belle* and the *Flying Scotsman*. It was especially pleasant to read of the unfailing and good humored cooperation which Mr. Locke met at every turn. Guards signaled imaginary trains on their way and engineers obligingly pulled whistle cords when closeups were needed. On informing the driver and fireman of a certain train that he would be filming it at a certain point, they were most anxious to know if he would require plenty of smoke or none at all. "Oh, to be in England . . . !"

for
Steady
Pictures



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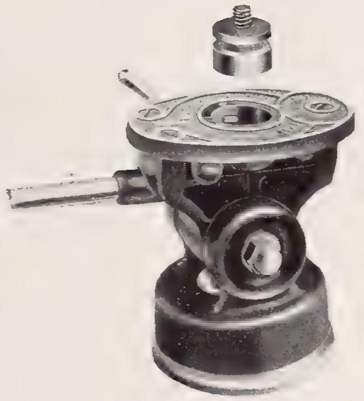

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Music for silent films

[Continued from page 77]

this could be continued indefinitely. However, the present list will, the writer believes, be of practical value. In general, the mood suggested is found at the beginning of the listed record. If not, it can be located and its place marked.

In conclusion, special mention should be made of the many series of *Musical Masterpieces* issued by the various record companies in multicolored albums. Portions of some of these have been mentioned. These records of operas, symphonies, sonatas, concertos and other important works furnish an ideal medium for varied accompaniment. The changing moods of the different symphonic movements will be of great value as will also the possibility of beginning in the middle of a movement by selection of the appropriate record. Some showings may even be possible with the use of a sustained program of symphonic music, possibly a single symphony.

Nowhere in any professional motion picture house will an audience be able to enjoy its movies with the accompaniment of such glorious music, played by the world's greatest artists, as can be found on phonograph record discs. The experiment is well worth trying—and following up.

Talkies in education

[Continued from page 86]

located in every sizable city for the recording of synchronized discs to accompany personally produced films now make this type of recording readily available to the amateur while equipment whereby he may "talk his own" is now in the offing. Such personal production of educational talkies will then be as possible as the projection of these films is now.

Amateur clubs

[Continued from page 85]

Germany ■ At a recent meeting of the Club of Film Amateurs in Berlin, Germany, Dr. Jacobson addressed the organization on exposure and exposure meters, giving a full and detailed analysis of the different types offered and the principles of each. Hans Ponder spoke on the various focusing difficulties encountered by the amateur and the meeting was closed with the screening of *The Ocean* and *A Gondola In Venice*, both filmed by Hermann Rossmann. The small film group, an organization of beginners within the club, has been unusually active of late. A wide variety of members' films was screened at recent meetings and technical lectures given.

Crown Prince Frederik of Denmark shows partiality for the new Cine-Kodaks

Fresno ■ Club officers recently elected by the Sierra Cinema League in Fresno, California, are R. C. Denny, president; Frank Krasny, secretary treasurer; Vahan Skendarian, vice president. In addition to these, J. A. Johnson and C. W. Bingham will serve as directors.

In Paris ■ From G. Gronostrayski comes news of the first amateur motion picture society in Paris, La Societe de Cineastes Amateurs. Mr. Gronostrayski is president of the group, the formation of which was sponsored by La Societe Francaise de Photographie. Members of the Amateur Cinema League stopping in Paris are invited to visit the headquarters of the Societe which are located at 51 Rue de Clichy.

Stamford ■ In Stamford, Conn., dramatic and cine enthusiasts have organized under the name of Amateur Stage And Screen Arts. At a dinner held in the Hotel Davenport, plans were discussed, films made by Carl Johnson were screened and the following officers were selected to guide the new club: Dexter W. McReynolds, president; Teddy Kneeland, vice president; Carl E. Johnson, treasurer; Julia Moore, secretary. During the winter months the club will devote itself to dramatic works but, in

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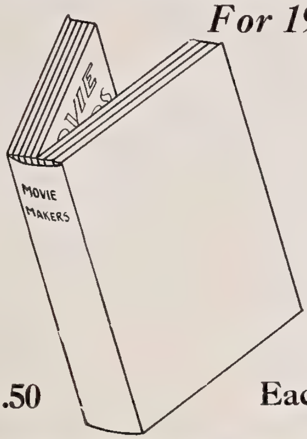

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This well known Home Talkie Unit was originally priced at $49. For a limited time we have reduced it to the very low price of $19.50. Can be attached to any 16mm. projector.
Also 400 ft. Pathegrams (Our Gang and others), $13.50.
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the spring and summer, the club plans to shift to the out of doors and carry on with photoplay production.

L. A. mystery ■ In Los Angeles, Calif., an amateur production unit, working under the leadership of Harry J. Zutto, is now filming a four reel mystery entitled *The Toe.* This group is exceptionally fortunate in having access to professional lighting equipment and settings, and striking effects are promised. Mr. Zutto is acting as president and director of the group, Mrs. H. Zutto as production manager while Miss Helen Lind is secretary and Bernard Wasserman assistant director. Mr. Zutto has already to his credit the direction of *Nazira,* an excellent early photoplay.

Library accessions ■ Recent accessions to the League Club Film Library have covered a wide variety of subjects as illustrated in the following titles: *The Double Cross,* 400 ft., 16 mm., a film drama of O. Henry's yarn of crooks and the pawnbroker, produced by the Cine Amateurs of Westchester and distinguished by effective and unusual interior lighting; *A Coffee Plantation,* 300 ft., 16 mm., an interesting and beautiful scenic of a coffee plantation in the high lands of Central America, filmed and presented to the library by R. P. Ewing, League member of New York City; *The Fresno District Fair,* 400 ft., 16 mm., a film record of this annual community event made by the Sierra Cinema League in cooperation with the Fresno Chamber of Commerce; *Vacation Church Schools,* 400 ft., 16 mm., a propaganda film made by A. Sherman Rutter, League member of Brooklyn, N. Y., as a part of a church summer school extention program.

British amateurs

Bolton ■ The Bolton Amateur Cine Association concluded the last year with the projection of films taking awards in a recent club competion: *Shadows In Limehouse,* produced by Apex; *The Emperor's Sapphire,* produced by the Stockport Amateur Cine Players. A public screening of club productions was held recently and the gate receipts given to the club treasury to aid in meeting the expenses of future work. *Incident,* from the League Club Film Library, has been sent to the Bolton A. C. A. for projection on an early program. This is the first time that the Library has extended its service to England although two years ago the League presented a print of *The Fall Of The House Of Usher* to the London A. C. A. for circulation

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An Indoor Scene . . . .

Cramped quarters . . . difficult maneuvering. Both photographs were taken from the same point of view; the upper picture shows the effect achieved with a 15mm. lens; the lower view shows result obtained with 1" lens.

The Kino-Plasmat Wide Angle f:1.5, 15mm. focal length . . .

Combines speed with wide angle properties, rendering it ideal for this work. It affords a 60% wider field than the 1" lens and possesses almost six times the speed of the f:3.5. It is remarkably well adapted for adverse light conditions. Price $60.00.

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Works: Gorlitz, Germany

among the British societies. However, this print was a permanent gift while *Incident* is sent as a temporary loan and marks another step in the development of an international exchange of amateur films. This is made possible only by the League's success in securing modification of the United States customs laws to permit reentry without duty of American made amateur films on domestic stock.

Birmingham ■ During the annual Converzatione, one of the year's most important events in Birmingham, the A. C. A. of that city was granted a room in which to demonstrate amateur movie equipment and to screen club productions for the public. The demonstrations and screenings were arranged by Dr. J. R. Radcliffe, president of the club.

A. C. A. The projection of members' films at recent meetings of the Amateur Cinematographers Association in London has covered a wide variety of cine work. Among the subjects screened were: *A School In Scandal*, a photoplay made by the A. C. A.; *The Road To Riga*, a film showing the trials of an intrepid motorist in a journey from the south of France to Russia; *Ramblings Of An Architect*, a film study of London's buildings made by Allan Mitchell; *A Pair Of Legs*, a whimsical film story made by a member. A demonstration of the operation of professional sound recording apparatus and a talk on scenario writing by Miles Mander, a British producer, were features of the latest program.

Sheffield ■ Recent projection meetings of the Sheffield Amateur Film Club have included productions from other English societies as well as many members' films: *In Search Of The Sun*, a record of a trip to Madiera, filmed by S. F. Unwin of the club; *The Death Ray*, a thriller produced by the Manchester Film Society; *Another Touch*, a comedy from the London A. C. A.; *Forty Nine*, a film play directed by George H. Sewell; *Billy Of The Barge*, produced by the Stockport Amateur Cine Players; four films, *Delerium*, *Gooseberry Fool*, *Matrimony* and *False Alarm*, from the Ace Movies of Streatham; the Sheffield *News Reel of 1929*. The latest developments in projectors have been demonstrated at these meetings.

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offered for sale

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Reginald Denny	in *Oh Doctor*	7 reels—$35.00
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Hoot Gibson	in *Chip of the Flying U*	7 reels—$35.00
George Lewis	in *Shield of Honor*	6 reels—$30.00
Laura La Plante	in *The Midnight Sun*	8 reels—$35.00
Baby Peggy	in *The Family Secret*	6 reels—$25.00
Baby Peggy	in *The Law Forbids*	6 reels—$25.00
Claude Gillingwater	in *A Chapter in Her Life*	6 reels—$25.00

Above films have all been used but are in guaranteed good condition.

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■ FOR SALE: Pathe 9.5 mm. Motor Projector, complete with assortment of films and other accessories including Super Reel attachment, value $150.00. Will sell for $60.00. CHARLES DAVIDSON, 41 Jefferson Street, Brooklyn, N. Y.

■ DEVRY TYPE E PORTABLE 35 mm. Projector, has been used only a few times, new condition, $125.00. Universal Camera, 35 mm., complete with tripod, $145.00. Filmo 70A, Cooke 3.5 lens, $85.00. Terms cash. ERNEST W. PAGE, 2180 Washington Street, San Francisco.

■ FOR SALE—BELL & HOWELL, 16 mm. Motion Picture Camera and Projector, together with miscellaneous equipment. For full information, write to R. L. GREGORY, 205 East 22nd Street, Kansas City, Missouri.

■ SELECTED 16 mm. library films at 20 to 60 per cent discount. Several beaded screens, cameras, projectors, tripods and lenses at bargain prices. J. B. HADAWAY, Swampscott, Mass.

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■ ATTENTION SPORTSMEN—We will take in trade good cameras, miscroscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars, 1930 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

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■ WANTED: 16 mm. library films, whole libraries and single films. Also Filmo and Eyemo Lenses. J. B. HADAWAY, Swampscott, Mass.

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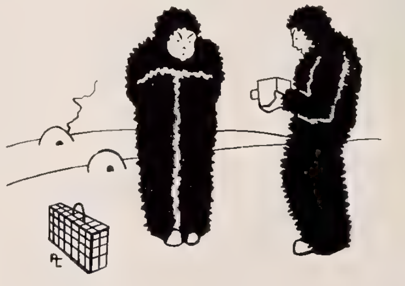

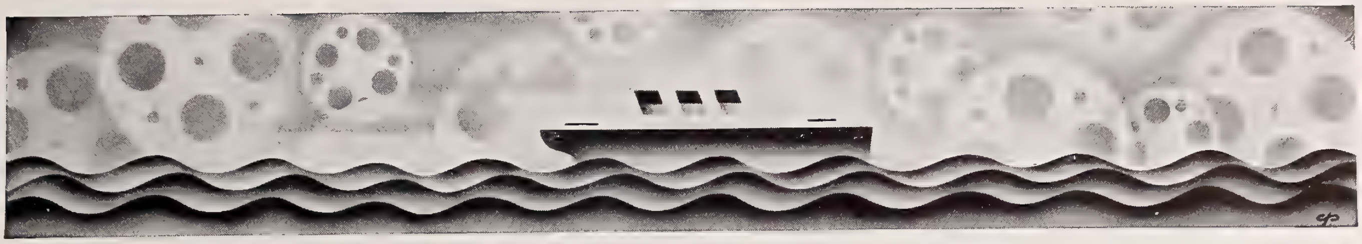

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Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

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Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.

Claremont: Cooper's Foto Shop, 224 Yale Ave.

Fresno: Potter Drug Co., 1112 Fulton Ave.

Shaver Lake Photo Shop, 1729 Tyler Ave.

Glendale: Mowry's Photo Service, 223 S. Brand Monica Blvd.

Hollywood: Bell and Howell Co., 6324 Santa Monica Blvd.

Fowler Studios, 1108 N. Lillian Way.

Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.

Hollywood Camera Shop, 1442 N. Highland Ave.

Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.

Ries Bros., 1540 Cahuenga Ave.

Long Beach: Wier's Photo Shop, 142 Pine Ave.

Winstead Bros., Inc., 244 Pine Ave.

Los Angeles: Billy Burke, 5372 Wilshire Blvd.

California Camera Hospital, 356 S. Broadway.

Eastman Kodak Stores, Inc., 643 S. Hill St.

John R. Gordon, 1129 S. Mariposa Ave.

T. Iwata Art Store,. 256 E. First St.

Earl V. Lewis Co., 226 W. 4th St.

Marshutz Optical Co., 518 W. 6th St.

B. B. Nichols, Inc., 731 S. Hope St.

Schwabacher-Frey Stationery Co., 734 S. Broadway.

Wilshire Home Movies, 3150 Wilshire Blvd.

Oakland: Davies, 380-14th St.

Wylie Wells Kelley Film Lab., 829 Harrison St.

Pasadena: Flag Studio, 59 E. Colorado St.

F. W. Reed Co., 176 E. Colorado St.

Pomona: Frasher's, Inc., 158 E. Second St.

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San Bernardino: Steele's Photo Service, 370 D St.

San Diego: Ace Drug Co., 820 W. Washington St.

Bunnell Photo Shop, 1033 Sixth St.

Eastman Kodak Stores, Inc., 419 Broadway.

Harold E. Lutes, 958 Fifth St.

Homer C. Miller, 531 B St.

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Eastman Kodak Stores, Inc., 545 Market St.

Hirsch & Kaye, 239 Grant Ave.

Kahn & Co., 54 Geary St.

San Francisco Camera Exchange, 88 Third St.

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Trainer-Parsons Optical Co., 228 Post St.

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Santa Monica: Bertholf Photo Finishing, 1456 Third St.

Santa Paula: Music Shop, 944 Main St.

Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.

Peffer Music Co., 40 S. California St.

Nathan Reiman, 528 E. Main St.

West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

Whittier: Maxwell C. Peel, 226 E. Philadelphia.

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Haanstad's Camera Shop, 404-16 St.

Kendrick-Bellamy Co., 16th St. at Stout.

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Hartford: Harrison Harries, 255 Franklin Ave.

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Post Office News Co., 37 W. Monroe St.

Royal Radio Co., Cine Dept., 661 N. Michigan Ave.

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Decatur: Haines & Essick Co., 122-28 E. William St.

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Evanston: Almer Coe & Co., 1645 Orrington Ave.

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Galesburg: Illinois Camera Shop, 84 S. Prairie St.

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Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.

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Springfield: Camera Shop, 320 S. 5th St.

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Sutcliffe Co., 225-227 S. 4th Ave.

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Crowley, Milner & Co., Sixth Floor, Dept. 124.

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(Continued from page 115)

E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
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1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
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Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
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Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
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Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
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L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
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Schaeffer Co., 103 Halsey St.
Passaic: Radio Mart, 15 Howe St.
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Gallup: Willis-Barnes Co.

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J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
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American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Herbert & Huesgen Co., 18 E. 42nd St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
National Photo Exchange Co., 39 W. 24th St.
New York Camera Exchange 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift and Art Shop, 27 Market St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
White Plains: Modern Gift Shoppe, 77 Mamaroneck Ave.
Yonkers: ***JOSEPH F. BLATZHEIM,*** 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
FasFoto Finishing Co., 2114 Reading Rd.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence Photo Shop, 1604 Sylvania Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson.
Veazey Drug Co.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: Geo. E. Phillips, 36 N. 6th St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: L. G. Harpel, 757-59 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 1306 Walker Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.

Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Huntington: Film Shop, 416 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 226 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Sheboygan: A. E. Winscher Co., York Bldg.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty. Ltd., East St.
Toowoomba: Kodak (Australasia) Pty. Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty. Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRAZIL

Rio de Janerio: Lutz, Ferrando & Cia., Ltd., Ouvidor No. 88.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.
Victoria: W. B. Young, Motion Picture Dept., 502 Union Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Canada., Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Kingston: Thomson Photo Specialty Company, 69 Clarence St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co,. Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
Eckhardt and Pieper, Casilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B.
Santiago: Casa Heffer, Calle Estado 242.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
Copenhagen V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St., Cheapside.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia, 873 Finchley Rd. Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris I:M. Assemat, 95 Rue des Petits-Champs.
VI: Grande Librairie Universelle, 84 Boulevard St. Michel.
IX: Jose Corti Library, 6 Rue de Clichy.

GERMANY

Berlin, S.42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4. (106).
S. A. Pontremoli E. C., Agent of Bell and Howell, Via Broletto 37.

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
R. Konishi and Co., Nagahoribashi-Suji.
Osaka: T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak (Australasia) Pty. Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak (Australasia) Pty., Ltd., 40 Princes St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm, Kienast & Co), Bahnofstr, 61.

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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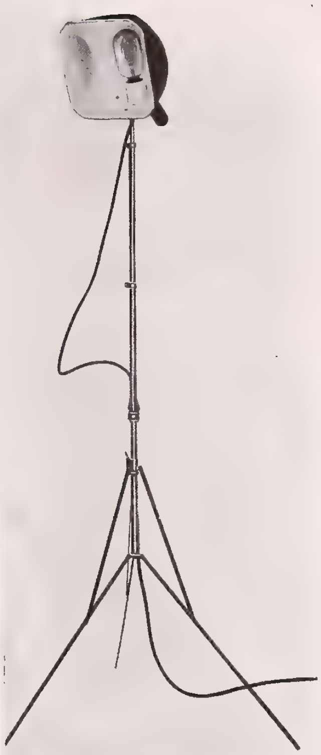
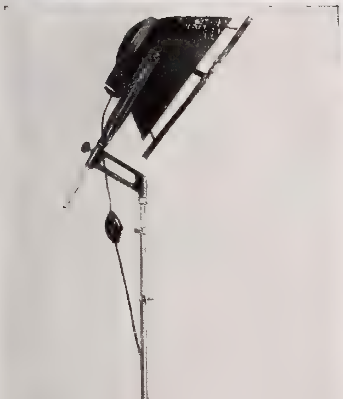
This New KODALITE Model B



This new Kodalite may be used for broad angle illumination in one, two or three light units.

Countless movie making opportunities are available for the owner of Kodalite equipment. It's easy, too. Simply plug in, snap the switch and you're ready for action.



This is the Model A Kodalite which provides a source of concentrated light. Excellent results are obtained with this unit when used with the Model B Kodalite.

Assures Perfect Results for Indoor Movies . . .

HERE'S a new Eastman product designed to further simplify indoor movie making. Kodalite—Model B!

With this new light, the amateur will find it surprisingly easy to get satisfactory interior illumination. Technical knowledge of lighting is no longer a necessary factor.

Kodalite, Model B, provides a broad angle, uniform light from a 500-watt lamp. The illumination is smooth... even ...softly diffused. There is no spot-light effect, and hence it is ideal for close-ups. Even children can face the light without the least discomfort.

The telescoping stand for the Kodalite, Model B, is quickly and easily erected or taken down. The light itself is fully adjustable in any direction. There is a handle for holding or carrying the light in the hand for some special position.

Kodalite, Model B, is available in one-, two- and three-light units. The single-light unit, including stand, cord and switch, is priced at $15.00; the two-light at $27.50. A complete outfit, including single and double units, with carrying case is priced at $50.00. The 500-watt lamp is $4.85. No diffuser is necessary with the Model B Kodalite.

Price Reduction on Model A Kodalite

Model A Kodalite provides a source of concentrated light. Used in combination with the Model B, it enables the amateur to get many beautiful effects. Kodalite, Model A, including stand, cord and switch, now costs but $15.00. 500-watt lamp is $4.85. Kodalite Diffuser, $1.50.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

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Gen. Milton J. Foreman, soldier and world-traveler, has put his Filmo, now more than five years old, to the severest test, carrying it on his extensive travels throughout the world. It has served him loyally, like the veteran it is, giving him reel after reel of theater-clear movies with never a balk, never a failure.

More than 20 years ago, the first Bell & Howell Professional studio cameras entered active service. They are still in use. And Filmo, the Bell & Howell personal movie camera, is carrying on this tradition.

Year after year, Filmo ruggedness and stamina have laughed at gruelling days in the tropic sun or arctic cold, at tumbles over dizzy mountain cliffs, at high dives into swirling waters. Ask the explorer, the sportsman, the world-traveler. He will tell you that you can't wear out a Filmo, either by use or abuse. Its makers' 25 years of experience in the professional movie equipment field gives Filmo its long life, its dependability, and its ability to take supremely beautiful movies. And with all its watch-like precision, it costs no more to own a Filmo. Models as low as $92. Ask your dealer to show you the Filmo, or write for Booklet No. 30.

•

Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill. New York, Hollywood, London (B. & H. Co., Ltd.) Est. 1907.

BELL & HOWELL FILMO

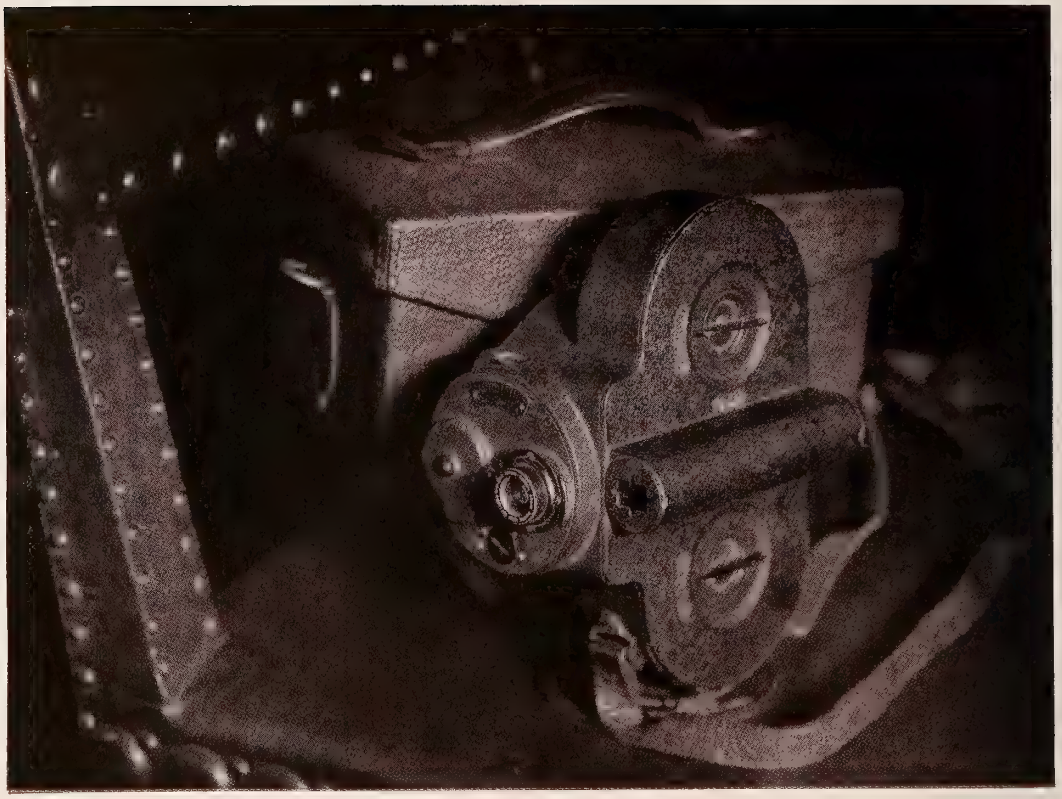
PERSONAL MOVIE CAMERAS AND PROJECTORS

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MARCH, 1931

25c



NO FILMO HAS EVER WORN OUT

. . . . *This, the third Filmo Personal Movie Camera ever to leave the Bell & Howell factory, is still operating perfectly in the hands of its owner, R. D. Forgan, Esq., of Highland Park, Ill. and Cape Cod, Mass. Inside its smooth-worn case there remain years of dependable service—as full of satisfaction as those which have gone before.*

The Filmo Personal Movie Camera qualifies as a "tradition" in the lives of thousands of owners. In recording the fast moving events of life, it holds the significant things apart and preserves them—alive and in action. In its supremely beautiful photography, and the ease with which it operates, Filmo is remembered as a family institution not likely to be cast aside. But best of all is Filmo's continued perfect operation through year after year of steady use. What you see, you get—with Filmo.

Anyone may thrill to the pleasures of Filmo ownership—anyone may make movies with it, and there are models within reach of every pocketbook. From the Filmo 75 at $92, to the amazingly flexible and versatile Filmo 70 DA, with its three lens turret, seven film speeds, and its handy critical focuser, at $270 and up, there is a watch-like precision, long life, and dependable operation whose value is far in excess of the modest cost. Ask your dealer to show you the several models of Filmo Cameras and Projectors, or write for the fascinating Booklet No. 30 for the story of personal movies.

BELL & HOWELL FILMO

PERSONAL MOVIE CAMERAS AND PROJECTORS

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Price $47.50

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The Model 47, 16 mm. Movie Camera is built along the lines of the famous DeVry 35 mm. Movie Camera which has been used by so many notable people such as Byrd, Kingsford-Smith, Beebe and others.

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Equipped with *f*:5.6 universal focus lens

Other related models with faster lens equipment at $57.50, $67.50, $87.50 and $97.50.

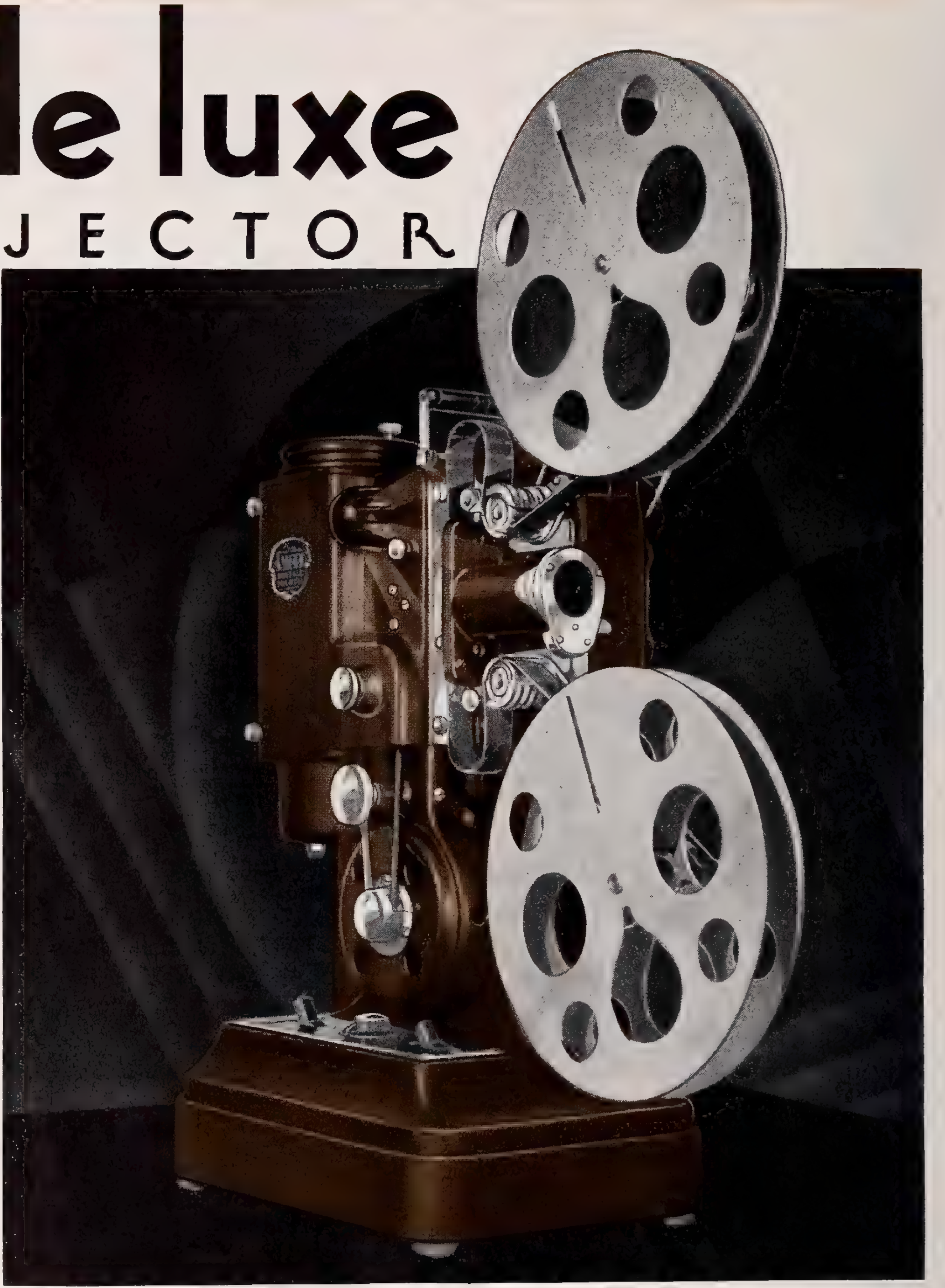
Movie Equipment for Every Purpose. 16mm., 35mm. Automatic Cameras—Silent and Sound Projectors.

Q. R. S.-DeVry Corporation
(Established 1900)
333 N. Michigan Ave.
New York CHICAGO, ILL. San Francisco

AMPRO announces

a de luxe PROJECTOR

Five interesting additional features distinquish the new Ampro de luxe, from the standard models.



Automatic Pilot Light

Attractively "built" into the side of the projector housing. This new feature adds considerably to the appearance and to the convenience of Ampro. The pilot light is entirely automatic—it is "on" the instant the projector is connected. When the motor starts, the light goes "off"—when the motor stops, the light comes "on." It lights up the reels, sprockets, film gate and control panel.

Belt Shift

The Ampro rewind—the fastest, most convenient rewind on a 16mm. projector—is now still easier to use. A belt shift on the lower reel spindle instantly disengages the belt without removing it, thereby allowing the reel to run free. It engages the belt again when the switch is thrown for forward operation.

Separate Switch For Projection Lamp

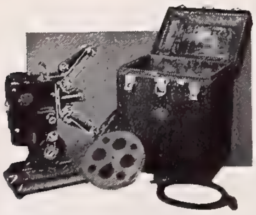
A separate switch in the projector base turns out the lamp during the period of rewinding. This feature greatly prolongs the useful life of the projection lamp. It also produces a delightful fade-out effect on the screen when used at the end of a reel.

Bronze Color

The Ampro de luxe is finished in rich, dark, metallic bronze, giving an outward expression of the quality that lies within. The trim is extra heavy nickel plate—the cord is bronze silk.

The Carrying Case

The Ampro de luxe models are furnished in rich brown de luxe carrying cases richly lined with maroon glace velveteen.



All models of the Ampro Precision Projector are equipped with spare reel, long connecting cord and a strongly made, beautiful carrying case.

You will be as proud of your Ampro de luxe as you will be satisfied with its performance. The Ampro de luxe is furnished in two models—Model "A" priced at $180.00 complete, and Model "B" priced at $210.00 complete. Both models have provision for the special condenser system, thereby insuring the maximum screen results from Ampro Kodacolor.

An unusual combination of features exclusively Ampro gained for the standard models a very marked preference in 16mm. projection circles. The new, de luxe features make Ampro even more outstanding in flexibility and usefulness. Ampro dealers will gladly demonstrate the new de luxe models to you. The Ampro Kodacolor Unit with auxiliary condenser is $30.00.

THE AMPRO CORPORATION, 2839 N. WESTERN AVE., CHICAGO

331 MADISON AVE., NEW YORK
6058 SUNSET BLVD., HOLLYWOOD

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FEB 28 1931

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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Editor
JOHN BEARDSLEE CARRIGAN

How to make titles as easily as any outdoor movie shot

It is actually easier to make titles with the B & H Character Title Writer than to take ordinary movie shots. The problems of exposure and focusing are eliminated. The camera is automatically aligned on a special base. Typewritten or hand-lettered titles may be used, or the hand may be filmed while actually writing the title. Press the button, count your footage, and that's all there is to do. And you do it sitting at a table! The complete Character Title Writer, with case, is $36.

◆

(At left) The Character Title Writer is here being used to film a title lettered in white on a black card. Scores of unusual title effects are possible with this versatile device.

◆

The Right Tools for Film Editing

For editing and rearranging your film and for splicing in titles, the B & H Film Editor is your excellent servant. It illuminates and magnifies the film for easy inspection, and the splicer block is conveniently located below, with geared rewind arms on either side. The Film Editor complete is $40. Combination Rewinder and Splicer, mounted on the same base but without picture viewer, may be had for $14. Splicer alone is $7.50. All make the strong B & H diagonal splice. Write for special literature on title making and film editing equipment.

◆

(At right) The B & H Film Editor not only magnifies the film but always shows it right-side-up, regardless of the way it is wound through. Note accessibility of splicer, beneath the viewer.

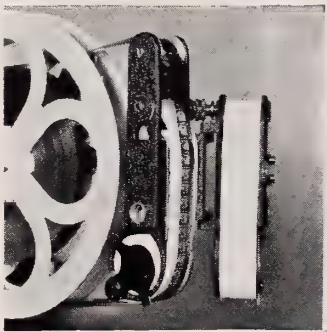
◆

Make "Stills" from your movies ✦ with Filmo Enlarger ✦

One of the cleverest devices in personal moviedom is the Filmo Enlarger, with which you can make 2¼" x 3 ¼" prints from any frame in your 16 mm. movie films. A fleeting expression in the baby's face, a shot of someone in action recordable only with a personal movie camera—these you may have in regular "still" pictures with the aid of the Filmo Enlarger. The device, used with your Filmo Projector, makes "still" negatives which you may have developed and printed at any photo finishing shop. Price, $28.50 complete with film pack, film pack adapter, and special 75-75 condenser.

The Before-and-After Story of ✦ Clean Films ✦

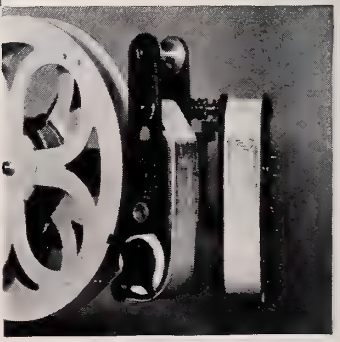
The B & H Film Cleaner removes the last particle of dust and oil from your 16 mm. films, leaving them bright and clear for perfect projection. Cleaning may be done during projection. Cleaner attaches to Filmo Projector in but a moment. Moistened tapes, fed by wicks saturated with scientific cleaning liquid, do the work quickly and automatically. The Film Cleaner, complete, $13.50.



(Above) View of B & H Film Cleaner showing the clean white tapes before any film has been run through. These tapes are moistened with Filmoleen by wicks over which they are stretched.

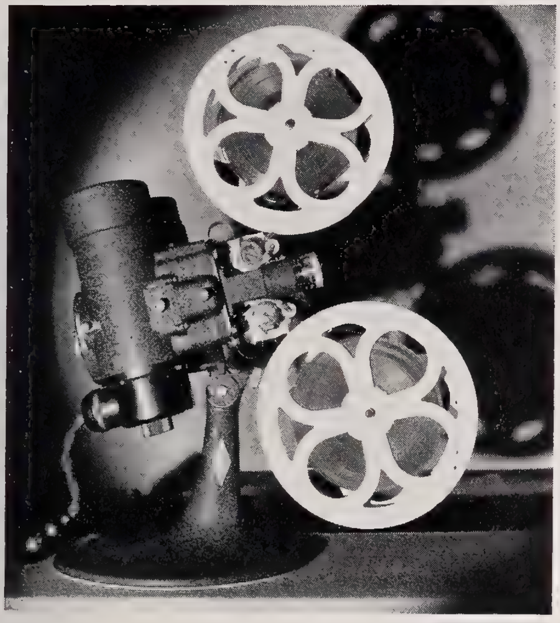
◆

(At Right) This is the result of running only 300 feet of film through the B & H Cleaner. The removal of this dust and oil from the film gave the pictures new brilliance and beauty.



Bell & Howell Company, 1843 Larchmont Avenue, Chicago. New York, Hollywood, London (B & H Co., Ltd.) *Established 1907*

This New Filmo Illumination gives 41% greater brilliance



The startling screen brilliance and clarity accomplished with the new Filmo 57-GG Projector establish a new standard of projection results in 16 mm. movies. The new 375 watt, 75 volt illumination system, appearing for the first time in any 16 mm. projector, gives 41% more light than the standard Filmo 250 watt Projector.

In addition to the improvement in monochrome projection, the new Filmo 57-GG Projector permits the projection of Kodacolor movies on larger than ordinary screens, and gives unparalleled brilliance to the colors.

The Filmo 57-GG Projector accomplishes 375 watt, 75 volt, illumination without the slightest change in the major mechanical features of the standard Filmo Projector. Operating on either direct or alternating current, neither the use of a step-down transformer, converter, or other bulky equipment is necessary. The regular Filmo screen safety shutter and fan cooling system are retained.

The new projector comes equipped with variable voltage resistance and voltmeter, with case, at $260. Filmo Projectors previously purchased may be equipped with 375 watt illumination at nominal cost. Write for complete details.

The B & H *Extra Bright* ✦ SCREEN ✦

The satisfaction you receive from movies projected in your own home is measured not a little by the projection screen you use. The B & H Extra Bright Screen has no equal for brilliant, theater-quality reproduction, owing to its specially developed reflective surface. Particularly for Kodacolor, which requires a super-reflective surface, does the Extra Bright Screen reveal its special characteristics. The projection surface of this screen folds in for protection while in use, and its feet fold parallel with frame for easy storage. Two sizes: 20 x 27 inch, $21, 30 x 40 inch, $39.

March FILMO Library Releases

UFA Sound Films

Each on 400 ft. reel with sound disc in duplicate, $60

THE EVOLUTION OF THE UNIVERSE. The fascinating story of the planets, effectively presented by moving models.

THE PALACE OF HONEY. A most interesting and complete story of the life of the bee.

A PERSIAN WEDDING. The marriage ceremony in a Mohammedan land.

THE DISAPPEARING JUNGLE. An interesting and educational film on the white man's transformation of the African jungle.

THE SACRED SCARAB. The strange habits and life story of the beetle of the Egyptian hieroglyphics.

UFA Silent Films

Each on one 400 ft. reel, $50

ASSORTED BABIES. A delightfully entertaining and instructive film about the animals and their families.

MOTHERS AND MOTHERS. Motherhood differs in many ways, but not in devotion. This film shows the care animals bestow on their young.

TALLY-HO. Showing the real sport that lies behind riding to the hounds.

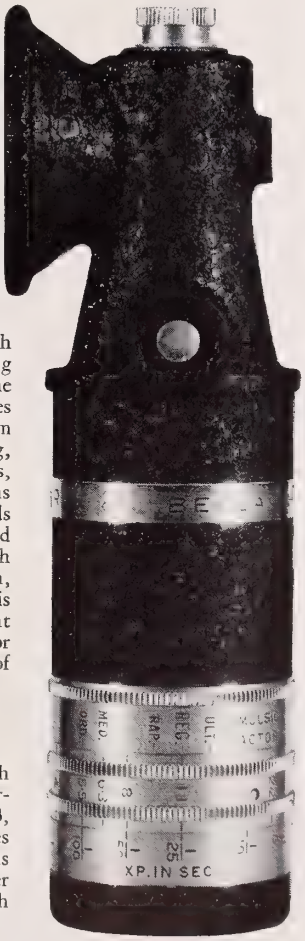
VENICE. A beautiful travelog, portraying the city of lagoons and old palaces.

PRIMITIVE HOUSEKEEPING. Life in a village of Amazonian Indians.

MURDER. This is one of the most exciting films in the Filmo Library—the story of the survival of the fittest in the animal kingdom.

A NEW B & H PHOTOMETER FOR "STILL" CAMERAS

✦



Ten seconds is all it takes to get a scientifically accurate exposure reading for "still" camera requirements with the new Model B Photometer. Sighting *directly* upon your object, you turn the dial until the electric filament matches the intensity of the light reflected from the object. Then you take your reading, in terms of lens stops, shutter speeds, filter factors, and emulsion factors. Lens stops from F 1 to F 32, and shutter speeds from 32 seconds to 1-1000th of a second are given. Designed and constructed with characteristic Bell & Howell precision, the new Model B Photometer has its basis in the laboratory method of gauging light intensity. It is the finest instrument for its purpose yet presented for the use of the "still" photographer.

A Model for Filmos

The Model A Photometer is for use with Filmo Personal Movie Cameras. It operates in exactly the same way as Model B, but with its suitably calibrated scales gives lens stops readings for the various Filmo Camera operating speeds. Either model, $17.50 without case, $20 with case. Write for literature.

Bell & Howell Company, 1843 Larchmont Avenue, Chicago. New York, Hollywood, London (B & H Co., Ltd.) *Established 1907*

FANGS OF DESTINY with Dynamite, the canine of incredible cunning, who foils his master's enemies.

Why we emphasize feature pictures

To the observant person, it is obvious that features employ the best there is in motion pictures. They have the best talent—the real stars. Their plots are more interesting! The photography is more carefully and skillfully executed. Thus they offer, to discriminating people, the most worth while entertainment. That is why Home Film Libraries secures for you each year the finest features available. Dozens of pictures are considered and rejected as not being up to standard. Those finally accepted meet rigid requirements of all around excellence. Any feature from a Home Film Library is one well worth seeing.

Here are some of the new features, our dealers can supply you!

HOOFBEATS OF VENGEANCE with Rex, the wild horse.
CLEAR THE DECKS with Reginald Denny.
THE RIDIN' DEMON with Ted Wells.

You can get in touch with your local dealer or write us direct for our new 1931 catalog.

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INCORPORATED

Grand Central Terminal Bldg., N. Y. C.

HOME FILM LIBRARIES, Inc.,
Grand Central Terminal Bldg.,
New York City.

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Address ....

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3-31

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EQUIPMENT FOR SALE

■ TWO HUNDRED AND TWO! That's the new free *Bass Bargaingram.* Latest offerings in standard 35 mm. and 16 mm. trade-in and reconditioned cameras, projectors, accessories, etc. The oldest continuous list in the world. A copy means money to you. Send for it. It's free! Just a few choice bargains: Cine-Kodak Model B *f*:1.9 lens, 100 ft. capacity, new condition, $95.00. Bell & Howell Filmo 70A with Cook *f*:3.5 Lens and case, $87.50. Victor Turret Model, 3 lenses, slow motion with case, $165.00. Apparatus taken in exchange against new or used merchandise. BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

■ PROFESSIONAL 16 MM. CAMERA FOR SALE. CAMERA WILL DO ANYTHING A LARGE PROFESSIONAL 35 MM. CAMERA WILL DO. EQUIPPED WITH: Four 400 foot magazines—Veeder counter—Tachometer counting accurately from eight to thirty-two frames per second—Reverse takeup to do double exposures and other tricks—Automatic fade—Footage counter—Three lens turret—Focus on film—One each 1, 3, 6, 9-inch lenses—Set of six Scheibe trick filters—Goerz bellows extension—Goerz professional iris—Compensating finder—Mask box —Professional De Brie Tripod—Handy compact leather case. This camera is ideal for those requiring the best equipment and can be inspected by any responsible person or dealer as representative in New York City. Cost considerably over $3,000.00 to build. Price $2,500.00 cash. Write BOX 111, MOVIE MAKERS, for full particulars.

■ BARGAIN—Complete 16 mm. outfit; Victor Camera; Bell & Howell projector; Arrow folding beaded screen; splicing board; Little Sunny Lamp. Reel subjects. Complete outfit $190.00. Write G. F. GREEN, 4071 McLaughlin Ave., Culver City, Calif.

■ SLIGHTLY used $150 Cine-Kodak model BB *f*:1.9, $90.00. Also $300 Library Kodascope, like new, for $200. JOHN F. FLEMING, West Newton, Pa.

■ MODEL 16C Cine Nizo, very slightly used, with Xenar *f*:2 lens—direct focusing on film device—normal and one picture hand crank—$110. C. L. OSWALD, 242 E. 19th St., New York.

■ VICTOR 3-T-Turret Front Cine Camera. Wollensak *f*:3.5 lens. Perfect and modern condition throughout. Cost, $172.50; Sell, $100.00. BOX NO. 110, MOVIE MAKERS.

■ 9, 16 and 35 mm. film. cameras, projectors, bought and sold. Stamp for list. SAVARESE, Box 77, Woodcliff Lake, New Jersey.

■ PATHEX EXCLUSIVELY. Largest stock 9.5 mm. west Chicago. New models and all exhibition film. WESTWOOD CINEMA STUDIOS, 1608 Ocean Avenue, San Francisco.

■ FILMO 70C Camera Turret Front 1" *f*:3.5 Cook & special case, $110.00; Filmo 70A Camera *f*:3.5 1" Cooke & case, $85; Cine-Kodak Model BB *f*:1.9 Kodak anastigmat, case, $87.50; Filmo Projector, reg. 200 watt model, $100; Kodascope B Projector, bronze model on Chippendale cabinet, list $500.00, $225.00; Kodascope C Projector, black model, $30.00; Kodascope A Projector, 200 Watt bulb, $65.00; Eyemo 35 mm. Camera *f*:2.5 Cooke & case, $130.00; DeVry 35 mm. Camera *f*:3.5 lens & case, $80.00; 1" *f*:1.8 Cooke Lens, focusing mount, $25.00; 1" *f*:1.9 Dallmeyer, focusing mount, $30.00; 3¾" *f*:3.3 Cooke Telephoto, Filmo mount, $50.00; 6" Dallmeyer *f*:4.5 Dallon Telephoto, Filmo mount, $52.50; 2" *f*:1.9 Dallmeyer in focusing mount, $55.00; 16 mm. Griswold Splicer, $22.50 model, $14.00; Kodak Rewinder and Splicer on board, $4.50; Toneograph Combination 16 mm. Projector with turntable and synchronous motor in one carrying case, $95.00. WILLOUGHBY'S, 110 W. 32nd Street, N. Y.

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■ ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars, 1931 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

FILMS FOR SALE

■ WE EXCHANGE YOUR 16 mm. library films. 100 foot subjects exchanged for $1.00; 200 foot for $1.75; 400 foot from $2.50 up; 800 foot from $5.00 up. Many bargains in new and used 16 mm. subjects. Send today for our February bargain list. EASTIN FEATURE FILMS, Galesburg, Illinois.

■ CALIFORNIA 16 mm. films. Now ready, *The Enchanted City, Los Angeles;* In four, 100 foot parts, $6.50 each. RICHARD P. YOUNG STUDIOS, Burbank, Calif.

■ SEND in your 100 foot films, complete subjects only, and with 75 cents receive another same length. Must be good condition and complete. EXCLUSIVE FILM EXCHANGE, 732 S. Wabash, Chicago.

PERSONAL OPPORTUNITIES

■ EXPERT will handle any branch of 16 mm. work. Editing, photography, projecting, specialties. MALCOLM JACKSON, 34-07 Washington Ave., Long Island City, N. Y.

MISCELLANEOUS

■ COMPLETE your 16 mm. pictures with printed titles, moderately priced. 35c each for 10 words; 3c each additional word. MIDWEST TITLE SERVICE, 4304 Holmes, Kansas City, Missouri.

■ BERMUDA MOVIE SHOTS taken on request with 16 or 35 mm. Also subjects with Graflex. Moderate charges—available January to April. ALLEN FRASER (Photographer), General Delivery, Hamilton, Bermuda.

■ MAKE your own sound recording outfit; sound library; talking pictures. Send for Bulletin S. HORNING LABORATORIES, Elizabeth, N. J.

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Exclusive Motion Pictures

732 S. Wabash—Chicago

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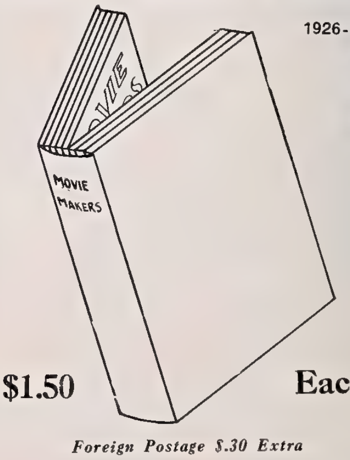

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AMATEUR CINEMA LEAGUE, INC.
105 W. 40th Street, New York, N. Y.

Featured releases for home and school

■ Arc Film Co., N. Y. C. *Cristus*, the life of Christ in 7 reels, described as "the most beautiful story ever filmed," is offered together with the religious subject, *The Nativity*, one reel.

■ Bell & Howell Co., Chicago. The following Ufa talking subjects are announced for release this month: *The Evolution Of The Universe; The Palace Of Honey*, on the life of the bee; *A Persian Wedding*, the marriage ceremony in a Mohammedan land; *The Disappearing Jungle*, the white man's transformation of Africa; *The Sacred Scarab*, the habits of the beetle of the Egyptian hieroglyphics. Each of these subjects is about 400 feet in length and is supplied with duplicate discs. Ufa silent releases, also about 400 feet in length, are: *Assorted Babies*, animals; *Mothers And Mothers*, the care animals bestow on their young; *Tally-ho*, riding to the hounds; *Venice*, the city of lagoons and old palaces; *Primitive Housekeeping*, life in a village of Amazon Indians; *Murder*, survival of the fittest in the animal kingdom.

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library are this month reduced in price from $7.50 to $6 per 100 ft. reel. These films, including adventure, natural history, animated model and cartoon, world war, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. *Kodak Cinegraphs*, a new illustrated, descriptive catalog of the subjects, is available.

■ Empire Safety Film Co., N. Y. C. A wide selection of comedies, scenics, sports and educationals is offered the home projectionist by this library. Catalog upon request.

■ Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play*, described as more elaborate than the Oberammergau spectacle, is available in six reels.

■ Holmes Lectures, Burton, Inc., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

■ Home Film Libraries, Inc., N. Y. C. The following feature pictures are especially emphasized this month: *Hoofbeats Of Vengeance* with Rex, the wild horse; *Clear The Decks* with Reginald Denny; *The Ridin' Demon* with Ted Wells; *Fangs Of Destiny* with Dynamite, the dog. The *1931 Feature Catalog* is now ready for distribution.

■ Kodascope Libraries, Inc., N. Y. C. Six full length feature pictures from the 500 subjects offered by this library are especially stressed this month. *The Drop Kick* is a college football story with Dick Barthelmess, Barbara Kent and Hedda Hopper. *The Night Cry* and *Hills Of Kentucky* feature Rin-Tin-Tin. *Orchids And Ermine* is a rollicking comedy with Colleen Moore, Jack Mulhall, Sam Hardy and Gwen Lee. *Young April*, with Joseph Schildkraut and Bessie Love, is a romantic drama of political unrest in a mythological kingdom.

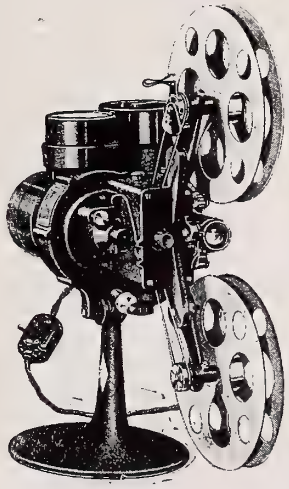
■ Pathegrams, Inc., N. Y. C. Releasing both 9.5 and 16 mm. sound and silent subjects, this library announces sound films in each of the following well known series: *Pathe News, Pathe Audio Reviews, Pathe Features, Aesop's Fables, Grantland Rice Sportlights, Vagabond Series* and *Two Reel Comedies*.

■ Reynolds, Ernest, M., Cleveland, Ohio. *The Big Step*, 100 feet, depicts in a very interesting manner the highest canal lock in the United States. *Westward Bound*, 100 feet, is a condensed volume of the high lights of western scenery. The *Gold Seal Catalog*, listing many other interesting subjects, is available.

■ Ufa Films, Inc., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one reel subjects, is offered in silent and synchronized form for school use. Entertainment versions are available for home and classroom. Titles are listed on page 103 of February Movie Makers.

TRADE-IN
YOUR OLD
PROJECTOR
FOR A NEW

FILMO
57GG
PROJECTOR!



We offer to owners of old type projectors the best possible trade-in allowance towards the purchase of a new FILMO 57GG. Cullen is again at the service of those cine enthusiasts who wish to keep abreast with Bell & Howell improvements.

The new Filmo 57GG Projector is the first to utilize a 375 Watt lamp. It will give a brilliance to your pictures that is unbelievable; the ideal projector for large Kodacolor pictures.

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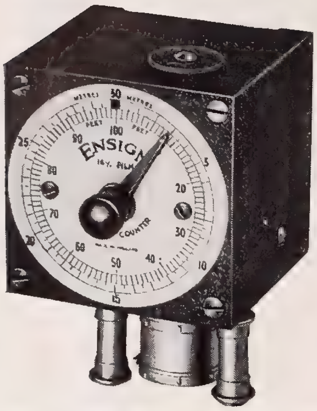

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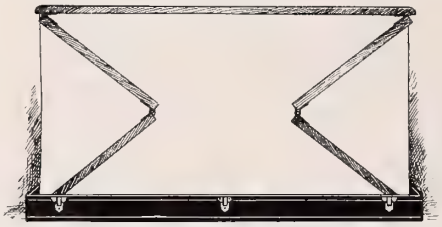

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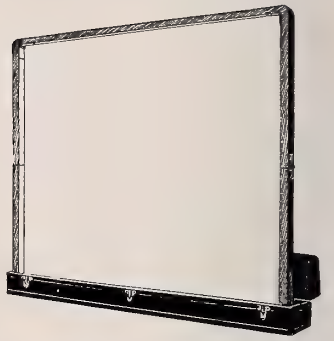

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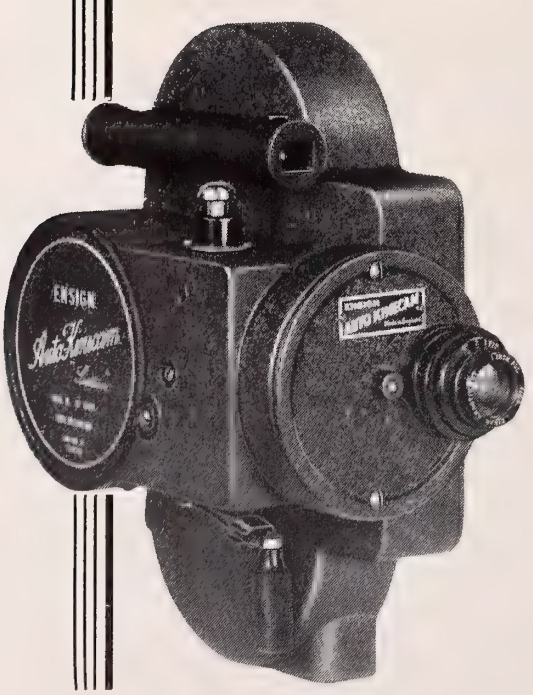

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EDITORIAL

THE striking increase in Amateur Cinema League membership during 1930 has brought with it an occasional inquiry to League headquarters as to "what is this League racket and who gets the velvet from it." Such inquiries probably represent a general cynicism rather than a specific doubt of the value of membership in an organization whose services so greatly outweigh its annual charges.

It is, perhaps, well to reiterate occasionally those things that League members already know. There is no "League racket." A racket is, we presume, some means of obtaining money without giving value for it. More value is given by the Amateur Cinema League in service than the total of its membership fees could possibly provide. What members now receive is paid for by membership fees plus the funds that come from the publication of MOVIE MAKERS. To be sure, an increase of membership is essential to the continued development of the League, because with that increase will naturally come a greater revenue from MOVIE MAKERS and an increase in League service. But every League member who makes real use of his privileges will always pile up a service bill that his five dollars a year cannot cover. So much for the "racket."

"And who gets the velvet?" Fortunately, the Amateur Cinema League has been able since it was founded in July, 1926, to accumulate a surplus fund that it has carefully invested. This fund is not large but it does insure that, in a period of business depression such as this country has been enduring, there is every reason to believe that, in 2026, the Amateur Cinema League will still "be doing business at the old stand." This surplus and the sales value of MOVIE MAKERS, probably ranging in the six figure class, constitute the "velvet" and nobody "gets it" because it is not for sale or distribution. It and the Amateur Cinema League, lock, stock and barrel, are owned by the membership as a whole and the officers and directors of the League have no power to do anything else than to operate the League as a service body. No individual, firm, corporation or organization owns any portion of League assets nor has any power over League acts. The League has no financial obligations other than current running expenses which are paid monthly, taking advantage of every discount offered. So much for the "velvet."

League members may be well proud of the standing of their organization from a purely business point of view. They can estimate the value of League services and their ready renewals of membership from year to year prove how highly they do estimate it. The A. C. L. is both serviceable and safe and its motto must always be to provide "better service with full security."

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates Movie Makers.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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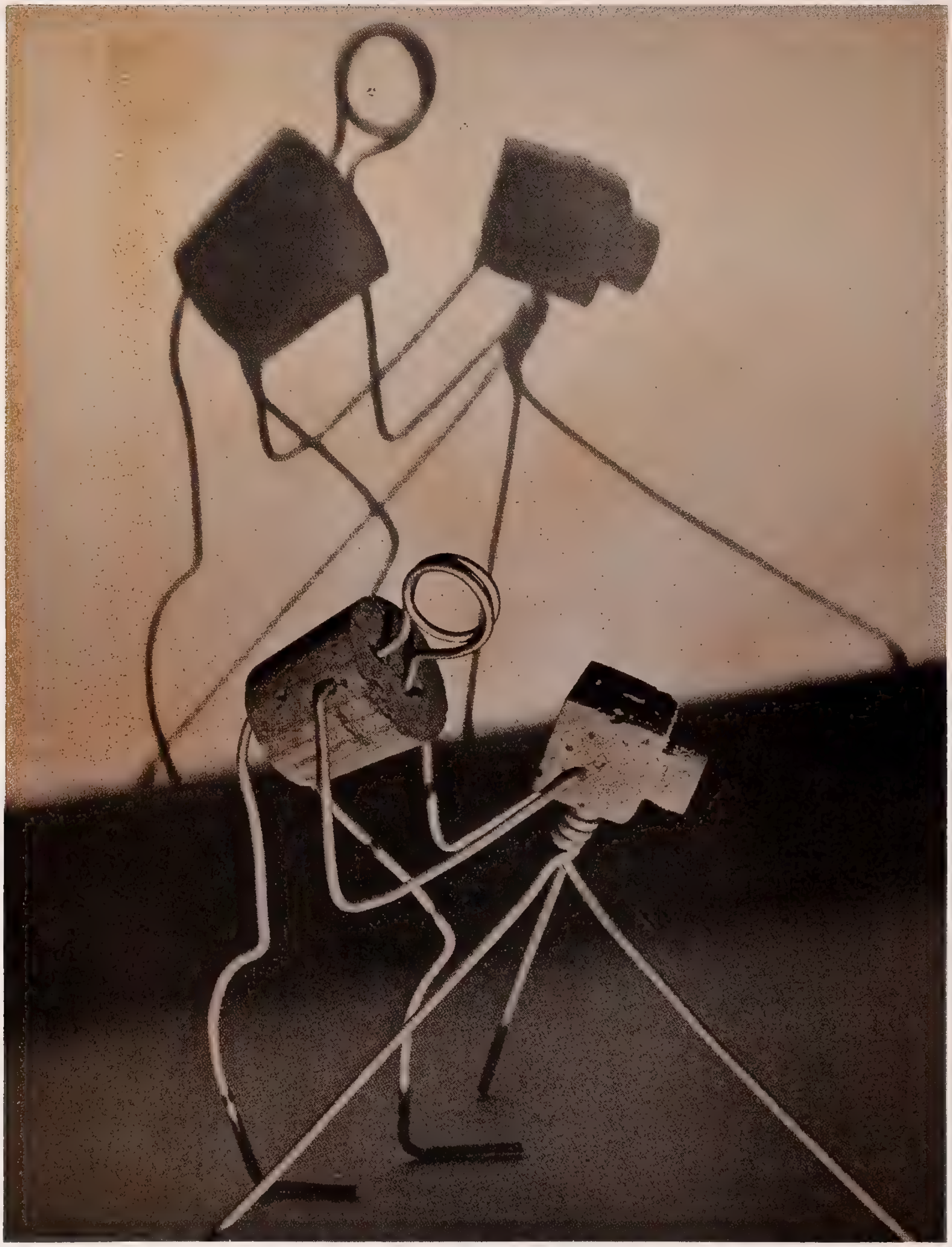


H Victor Keppler

Pop goes the cine!

Choosing your first camera

W. STERLING SUTFIN

An amateur advises new recruits of home movie making

WITH this article is inaugurated a series for beginning amateur movie makers. It will be its purpose to present information in the simplest possible terms for the guidance of the novice. Beginning with the initial step in the adoption of the home movie hobby, selection of a camera is first discussed. Next month, choice of a projector and screen will be treated. Each article to follow will take up some important problem faced by the beginner. MOVIE MAKERS *believes there is a definite need for such a simplified presentation and hopes that the series will prove a real service each month to its rapidly growing list of new readers.*

YOU have decided you want to make your own motion pictures and undoubtedly you have asked owners of cameras which camera you should buy and have received as many different answers as there are owners of different cameras.

It all seems rather confusing but cameras generally fall into three classes, depending upon the lens equipment provided.

If you want a camera which will give you good pictures with the minimum of effort and which is as simple to use as an ordinary box camera, you will probably want what is called a "fixed focus" model. These are the least expensive cameras but will give as good black and white pictures in sunlight and light shade as will the more expensive ones. Only one adjustment needs to be made when using these cameras—you must set the lens for the proper exposure.

But if, in addition to sunlight pictures, you want to make extreme closeups, pictures in deep shade, in the rain or at night, you will want a faster lens. Because of their construction, all fast lenses must be focused. With this type of camera, you have two adjustments to make—exposure and distance. Also you can make Kodacolor pictures with such cameras. Too, you can make pictures with what is known as a "telephoto" lens which, as the name indicates, brings distant objects near—a very useful thing to have.

Now we come to the deluxe models which give nearly all of the features of professional cameras and are complete to a point undreamed of in amateur photography a few years ago—"turret" models which accommodate *three* lenses at one time. Although, with the focusing models mentioned in the preceding paragraph, lenses can be interchanged, this is not quite so convenient as in the turret models on which the lenses are already mounted on the camera and can be swung into position by a twist of the hand. A certain prominent make of camera, however, has developed a "bayonet type" of lens attachment which is particularly effective because each lens carries its own finder. This is convenient because the picture limit changes with certain lenses.

The more versatile the camera, the more expensive it is and the more the care that must be used in its operation. While amateur movie making is simplicity itself in most of its phases, there are people so constituted that they merely wish to point the camera and shoot and do not care to master the few details which are necessary when using the more elaborate cameras. If you are this type of person, and there are tens of thousands, the fixed focus camera is decidedly recommended.

However, the larger class of movie amateurs make their picture taking a hobby and, if you have bought a simple camera which does not permit interchange of lenses, you may find that you "outgrow" your camera. Of course, if you trade in a used camera, you must take a loss, so make a decision before you buy your first outfit.

Nearly every city now has one or more shops specializing in amateur motion picture equipment. Buy your camera at a shop where the salesmen really know their jobs and show a friendly interest in you and your questions; you will have many of them you will want to ask during the excitement of making your first reels of amateur movies.

Undoubtedly you have become acquainted with the names of the various cameras through reading the advertising of the different manufacturers. [Continued on page 156]

THE vital part which amateur movies are playing in increasing the efficiency of American industry was definitely stressed to the 1,400,000 readers of The Literary Digest *through recent quotation therein of the article,* Industrial efficiency via films *by Louis M. Bailey, which appeared in a late issue of* MOVIE MAKERS, *a compliment to amateur movies and to this magazine which we are happy to record. In further recognition of the extent and importance of amateur industrial filming, stress will be given this subject in our May issue.*

Motion pictures and the minister

LOUIS M. BAILEY

Manifold uses are found for film in the modern church

AN INCREASE in church membership of eighty one people or twenty five per cent is the record scored by amateur motion pictures taken by the Rev. John D. Clinton, Fayette, Iowa, who filmed the local history, from pioneer times to the present day, of the church he heads, calling upon the entire population of the town to cooperate in this project, after the completion of which the participants were invited to join the congregation. Production of the film, *High Memories Call*, noted in *Educational Films* of a recent issue of MOVIE MAKERS, was decided upon as the wisest expenditure of church funds for the celebration of the eightieth anniversary of the church. This decision was reached after a discussion of the relative returns to be had from a special speaker, an evangelist or a motion picture production. The film was produced for considerably less than would have been the cost for either of the other suggested programs and the returns were most gratifying. Beside the highly practical and direct result reaped in extended membership, the film constitutes an important historic record for the documental archives of the church. Through extensive newspaper reports, it has brought state wide publicity to the church and has served as a means of entertainment on other church, school and civic club programs.

Reverend Clinton is only one of many ministers, however, who have utilized the 16mm. motion picture in their work. In fact, it is coming to be generally recognized among the heads of churches in rural communities and small towns, as well as in larger cities, that this medium is a most valuable means of raising funds, stimulating membership, holding attention of the congregation, widening its educational interests and providing palatable and, at the same time, suitable entertainment. Too, this use of the motion picture is an especially valuable antidote for the many influences that are curtailing church attendance, constituting, as it does, a church fare that is entertaining as well as instructive.

Another demonstration of the direct monetary return to be had from the use of motion picures in church programs is seen in the 16mm. showing given at the annual fall bazaar of the Lutheran Memorial Church, Chicago, at which the men's club conducted a motion picture booth as part of the activities. One reel educational films from the excellent Ufa Library, comic cartoons, Boy Scout films and miscellaneous comedies were presented. An admission of five cents a reel was charged and so great was the interest that a line was always waiting in front of the booth for the beginning of the next film. August Schmidt, head councilman of the church, operated the 16mm. projector. Approximately forty dollars above expenses was cleared from the project and the pastor, the Rev. Edwin Moll, expressed himself as delighted with the discovery of a source of income so rich in first class entertainment and educational content.

Realization of a sum of eighty five dollars accompanied the showing of 16mm. travel films personally produced in Europe last summer by Mr. and Mrs. John Skinner, Chicago school teachers, at the Granville Methodist Church in that city. Friends who had seen the films induced their amateur producers to screen them for the church audience. An accompanying travel talk was delivered by Mrs. Skinner.

W. E. Babb of Girard, Kansas, uses travel films from his personal camera as well as those from rental libraries to acquaint his congregation with the geographic areas concerned in their religious instruction. Thus films taken on a tour of Palestine are entertaining and instructing church groups, young people's conferences, high school student bodies and teachers' institutes in five states [Continued on page 163]

How a clever angle shot was filmed in one church interior

Harry Lachman Bell & Howell.

Building plots to fit the shots

Dr. KINEMA

Experience brings a special view of film continuity

IT IS all right to point to professional methods as an example for the amateur movie makers but I am just contrary enough to feel that there is so great a difference between the conditions under which the professional makes film and those under which the amateur works that the methods of one do not apply to the other. Of course, in making this comparison I have particularly in mind professional studio productions. The roving professional cameraman who makes short subjects—travel films and scenics—works under conditions very similar to those encountered by the amateur filmer.

In one scene, summer peace was epitomized by a swan's easy grace

Although any advice to the amateur not to follow a written continuity with detailed care sounds like rank heresy, I do want to make the point that planning the last detail of the continuity of an amateur film and following it rigorously in shooting is impractical except possibly in the production of a full fledged photoplay and, even there, it is the practice to allow leeway for last minute ideas.

Most of us do not produce dramatic films and we approach continuity in a rather vague sort of way. We seek to weave at least a little thread of consecutive interest in our reels for we want to entertain our audience but we do not contemplate sitting down with pencil and note paper and working out a laborious scene script for a film. It is too much work. Fortunately, however, a continuity idea can be very amorphous and still serve its purpose. It need not be a rock ribbed set of filming directions but may consist in essence in a general idea or scheme in the mind of the filmer to be worked out in the best way possible, depending upon the material that can be found for the camera. I feel that too often movie makers believe that the word continuity implies a professional script and a lot of labor in writing. They don't want to undertake the job of preparing such a written outline and hence give up the idea of continuity, losing an opportunity to make their reels more valuable. If they do conscientiously work out a laboriously detailed continuity, they may meet with an experience similar to one of my own.

I once wanted to show in movies the sort of place that New England is and to emphasize its difference from other parts of the country. I had visions of performing a great service for my section and possibly pointing the way to a great movie publicity project which would bring millions in money and fame to myself. I know that I always get all steamed up over such ideas and so I was in measure prepared for what followed. Yet, I tackled the job with great enthusiasm.

I began by writing a continuity that would put Hollywood to shame. I covered pages and went into minutiae and I swore a dreadful oath that I would stick to it rigorously and that no power on earth, heaven or any other place would thwart me. But by the time I had shot the first hundred feet I ran hard aground. If I stuck to my continuity, I would have to give up my business, renounce my family, raise a large working capital and devote the rest of my life to the apotheosis of New England in film. After giving this new phase of the matter careful consideration, I decided that something in my plan was basically "all wet." Either I must chuck the whole scheme or chuck the continuity. In a measure I did both but the continuity went first. I carefully filed my three pounds of script and sallied forth to make some pretty pictures of New England. I shot the best scenes that I could find and put my trust in a kind providence when it came to a consideration of how I was to tie them together. I don't mean to imply that I neglected to take sequences or to think out each subject so that I secured as good camera angles as possible. Even in my moments of most complete disregard of what the general continuity of the finished reel might be, I didn't simply take "pot shots" or spray the scenery with a gyroscopic camera. I worked out sequences of three or four shots of the same subject so that the audience would understand why I felt that particular subject worth filming at all and so that they could see its beauty as I saw it.

By fall, I had several hundred feet of all kinds of stuff. There were waving fields of timothy, fishing up in the wilds of Maine, a swan on a lake, old fashioned ferrys plying across sluggish rivers, tumbling surf, glimpses of a lilac bush waving in the wind, cattle grazing, sunsets and country lanes. It was a hodgepodge,

[Continued on page 162]

A movie maker goes to the movies

ARTHUR L. GALE

Theatrical shorts prove rich source of continuity cues

ALTHOUGH the amateur movie maker has frefrequently—and rightly—been advised to avoid the professional movie as a model for his work, it is wise to apply this prohibition with some discrimination. While it is true that the average professional photoplay is quite beyond the amateur's technical scope and, often, well outside of his personal standards of taste, yet it is equally true that the *short subject* is much nearer to his work in both of these respects. These short subjects are often not made in Hollywood under the usual production routine but are created by individual cameramen in all parts of the world.

Vagabond Adventures-Pathe

Short subjects, much more popular of late with professional exhibitors, include travel films, scenics, topical films, pictures of industries, films of an educational nature and sport subjects—in short, a rough duplication of the range of amateur movie making interests. In these short subjects the amateur will see solved successfully many of the continuity problems that face him in his own work. He can study the technique of maintaining audience attention, stimulating interest and making the most of a subject. Even more important, he can study the means used to tell a coherent story in motion pictures and to build up sequences. By comparing his own picures with professional short subjects of similar nature, the amateur can distinguish the difference in continuity technique and can note how he might build up coherent sequences. It is often difficult to describe in words a particular continuity or the possibilities of a sequence. Words are, at best, poor substitutes for movies themselves. In a short subject, we can examine an example of continuity technique in terms of its own medium.

In studying the technique of professional short subjects, there is no necessity for the amateur to attempt an imitation of subject matter. It is here that the possible disadvantage of using professional films as guides might enter. The professional short subject, like the photoplay, must be understandable to the average or lower than average person. Under the dictation of box office necessity, it must conform to the taste of the mass. The amateur faces no such limitation. With this in mind, Terry Ramsaye, until recently of Pathé Films, Inc., says, "I would particularly urge that the amateur of the cinema should have courage to ignore, rather than to copy, the examples of the professionals." It goes without saying that we agree with Mr. Ramsaye on this point, but we do believe that the amateur can study the continuity technique of the professional short subject without copying the content of the film or imitating its subject matter. Professional films must be coherent and must tell continuous stories. These virtues are necessitated by the very fact of box office domination. They are virtues not always to be found in amateur films and certainly, before amateurs can explore the ranges beyond the limitations of the professionals, they must acquire these two professional essentials. In this acquisition, a critical study of professional shorts will be of real value.

The term *short subject* is used commercially to include all of the one or two reel pictures used to fill out the two hour programs of movie theatres. Many of these are comedies, vaudeville skits, musical numbers and the like. This present discussion does not, in the least, refer to such offerings but, instead, limits itself to those short subjects of the scenic or travel category. The vaudeville short is useless to the amateur and it is too often stupid and vulgar.

Short subjects often show how to put drama into amateur travelogs

Among the short subjects regularly shown that are profitable for amateur study are *Vagabond Adventures* and the *Burton Holmes Travel Pictures.* Both offer useful examples of fine treatment for travel films. The amateur can observe how they are knit together to present a coherent tale of a trip or a series of travel experiences. *Vagabond Adventures* are useful in illustrating the possibilities of adding dramatic interest to travel films by building them into little stories of adventure while, in the Burton Holmes series and in the *FitzPatrick Pictures*, the amateur may glean many suggestions for camera treatment and the construction of sequences.

In the field of sport, there are the *Grantland Rice Sportlights* and, to some extent, the various newsreels. The valuable continuity examples furnished by *Sportlights* have already been mentioned in an article in MOVIE MAKERS on filming sports. The older silent releases are more useful to the amateur than the newer talkie sport lecture films for these latter are likely to contain considerably less action to make way for the questionably valuable discussions by athletes and managers. However, there are several exceptions, for the *Sportlights* include pictures of hunting and other outdoor activities which offer splendid examples for amateur continuities. There is now current a film of a wild cat hunt, furnishing a particularly good instance. Fortunately, many of the older silent releases are available for amateur study in the 16 mm. film sale and rental libraries.

For the general amateur topical film and sequences of incidental subjects, the *Pathé Audio Review* presents the best examples. Hardly a release of this series is without an example of an effective and interesting presentation of a subject which is possible to any amateur cameraman. By studying the technique of continuity and titles which is used to make these commonplace incidents and subjects into entertaining film stories, the amateur can learn how to achieve similar sequences himself. Moreover, these reels suggest a variety of camera subjects for the amateur—ordinary things that might not be considered because their movie possibilities were not evident. Although it is not suggested that movie amateurs attempt to duplicate or to copy any of the subjects of theatrically intended films, they will, in this case, profit greatly by a thoughtful examination of these films to stimulate reflection upon similar readily secured items that might be turned into excellent amateur film stories.

Professional scenics contain many pointers for amateur cameramen

Andre LaVarre-Burton Holmes

The secret of successful movies is found not in the subject filmed but in the treatment of it. When we asked Mr. Ramsaye to tell us in what way average amateur results could be improved in treatment he replied: "My observation of amateur motion pictures and, I may add parenthetically, some alleged professional ones, leads me to believe that the most important thing that can be said to the cameraman, amateur or professional, is to urge him to realize the cinema camera is more to be considered as an instrument of expression than of record and that one scene should lead to another."

In seeking the reason for the amateur's frequent lack of a continuity concept and understanding of the use of movie cameras as media of narration, Mr. Ramsaye is inclined to hold the still camera responsible. "The painful fact is," he says, "that far too many photographers, both amateur and professional, carry over to the motion pictures what I call still camera concepts, resulting in their making collections of snapshots which, individually considered, might be excellent in composition but which, in a narrative sense, lead to nothing but decomposition. Good photography cannot conceal bad thinking and a picture may be very bad photographically and yet succeed tremendously if it has a content of real intelligence. It is somewhat as with authorship; a Spencerian hand does not make a novelist. Photographic competency is to be expected as a matter of course, just like ordinary literacy in spelling and punctuation. The essence of good cinema work is in finding something to say and saying it with the camera. Nothing can more clearly reveal the processes of mind than the performances with a motion picure camera. Muddy, casual thinkers make jumbled pictures, choked with extraneous material. Those who are capable of clear concept and are equipped with the capacity of concentration on essentials make pictures which tell the story without a clutter of the trivial and inconsequential."

The direct results of Mr. Ramsaye's understanding of the motion picture camera as a story telling medium are to be found in the *Pathé Audio Reviews*, at least to as great an extent as is possible with the ever present limitation of the box office. He views the amateur—freed from this control—with frank envy.

Other short subjects worthy of amateur study are *Robert Bruce* scenics. Here the critical movie maker will find examples of composition in individual scenes and general continuity themes, rather than sequence treatments. Like the *Sportlights*, these shorts have become less valuable and less interesting from the amateur viewpoint with the advent of talkies. The box office tyranny which apparently forces the use of some of the most beautiful sequences as backgrounds for crude Broadway vaudeville turns gives the amateur a fine sense of his own freedom. Still, some current releases not infrequently present general continuity themes for amateur parallel.

In the field of animal and nature photography, the subjects photographed and edited by Dr. Raymond L. Ditmars proffer as nice examples of motion picture treatment for these topics as can be found. The 16 mm. library field, in general, should not be ignored. Some of the best of the professional scenics, travel films and sport reels have been reduced and are available for home projectors. For example, the well planned and edited film, *Grass*, that has received as much praise as any picture of its type, may be secured for home screening. It happens, also, to have been edited by Mr. Ramsaye.

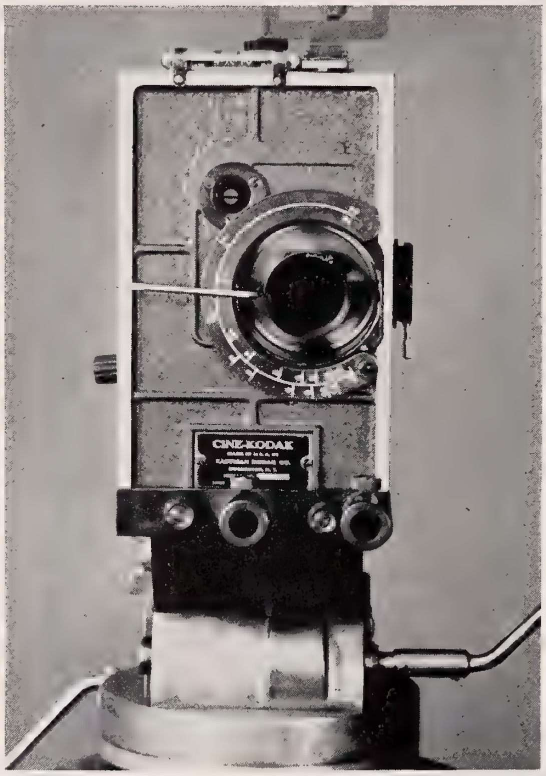
[Continued on page 154]

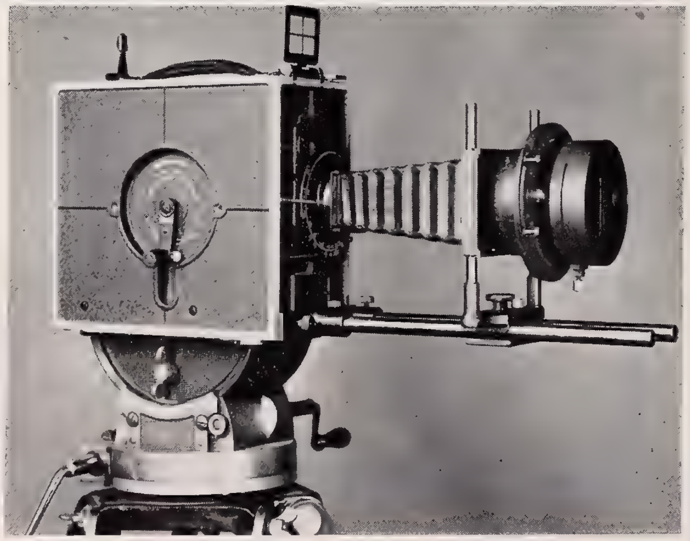
Professional sixteen

RUSSELL C. HOLSLAG

How special needs are being met for advanced amateurs

AS THE army of amateur motion picture enthusiasts moves forward, its ranks constantly swelled by recruits, those who are in the advance guard seek new territory to conquer in the cinematic field. These are the ones who have improved their technique and are now ready for more complicated tools with which to practise that technique. It cannot be denied that, at the present time, many of the most advanced and detailed examples of mechanical development in the motion picture field are available on the open market to every amateur. Of such are visual focusing devices, three lens turrets, telephoto and fast lenses, a wide range of speed changes and many other technical camera aids that are really in the advanced class of motion picture making appliances.





Front and side views of the rebuilt camera

All this being the case, it is apparent that, although the vast majority of amateurs do not wish their picture making to become too complicated, there is, nevertheless, an increasing demand for this advanced type of apparatus. If this were not the fact, it would not appear on the market in such refinement of form. And those amateurs who are in the vanguard and who may now be credited with the rank of "specialists" often require the most complicated types of motion picture apparatus. They know exactly what they want and what they are going to do with it, too! They have pored over the catalogs of professional apparatus and have inspected the workings of professional cameras in the studios. They write to the League technical department and ask, "Why cannot I have thus and so for my motion picture work, since this aid is incorporated in the professional Blank Camera?" Sometimes, when they learn that such an attachment may be custom built for them by a professional camera engineer or mechanic at a definite sum, they are rather aghast at the relative magnitude of the cost. But it must be remembered that precision work of any kind in the motion picture field calls for expert handling. This is because, in the final analysis, the effect of every moving part in the camera is felt *on the screen.* And the ratio of the screen image to the actual size of the picture on the film is enormous. Hence the necessity for absolute precision in the mechanical work.

For those desiring an insight into the possibilities which have their realization in certain types of special 16mm. apparatus, it may be enlightening to give a representative example. It should be understood that this example is but one of a number; no doubt there are hundreds of special workers who have made effective additions to or alterations of their own equipment for many specific purposes. However, the particular example given here is that of an all around camera which may be used for general work. Such an example of a remodeled camera will, it is felt, be of the greatest interest to producing groups (where the expense might be distributed among the members of the group), to workers who can handle to advantage a professional type of apparatus and to all cine enthusiasts generally who desire knowledge of the kind of specialized refinement which may be introduced in 16mm. work.

The apparatus here described as typical of this kind of work is owned and used by Mrs. Leroy S. Galvin of Lima, Ohio, a League director and enthusiastic and indefatigable worker in many branches of cinematography. Mrs. Galvin's *forte* is trick work — the production of cine illusions. The excellent results that she has obtained with this and other apparatus have been mentioned in these pages before and have been the product of much ingenuity and painstaking work on her part. For, even with the very best apparatus available, the operator must use forethought and imagination to make it perform at its best.

The outfit has for its basis the Eastman Cine-Kodak, Model A which was one of the first cameras introduced to the amateur cine worker when the 16mm. film appeared and it became possible to make motion pictures at a cost lower than those on 35mm. film. It is built along exceptionally sturdy lines, entirely of metal and is in fact a 16mm. version of the professional studio camera. It is hand cranked. The mechanism is of standard, proven design and is made with the utmost dependability and precision and, in the hands of one who knows how to handle a hand cranked camera, this model is still unique.

Here, then, was the firm foundation upon which the superstructure of special application was to rest. After a star chamber consultation between Mrs. Galvin, the League's technical consultant and Gerald J. Badgley, motion picture engineer, at whose shop most of the work was performed, the following alterations were undertaken: 1. A focus on film device, including installation of a total reflecting prism back of the aperture, focusing eyepiece for viewing and self closing light valve. 2. Removing the built in *f*:1.9 lens and installation of a standard thread lens mount so that any standard cine lens can be used. 3. Separate, engraved focusing scale, mounted on front of the camera, bearing two indices, one for normal and one for wide angle lenses. 4. Means for solidly attaching the complete Goerz Effect Device, including floating iris, mask box, filter holder and extension bellows. 5. Removable lens collar for adaptation to automatic dissolve, with or without the Effect Device in conjunction. 6. Special iconographic viewfinder, giving the field of view for lenses of any focal length. 7. Installation of reverse takeup so that the film may be cranked through the camera backward or forward at will. 8. Adaptation to a standard Universal 35mm. Tripod, with geared panoram and tilting head. 9. Adaptation to remote cranking device.

A still further refinement is possible by addition of four hundred foot magazines

The following additions, although they were not desired on this camera, may also be added at the option of the owner: 10. Four hundred foot outside magazines with reverse takeup. 11. Tachometer installation which counts separate frames, backward or forward. 12. Three lens turret. 13. Variable field viewfinder. 14. Speed indicator.

In addition, the makers of the camera itself will supply the following attachments, which come as extras: 15. One turn one picture crank and gear box. 16. Slow motion crank and gear box (for sixty four frames per second).

The purpose and actual functioning of these additions are obvious in most cases, but a brief description of each part of the apparatus mentioned will make the advantage of the various attachments apparent. Some of them are relatively simple, others complicated in working, but it must be remembered that such a camera is designed to meet the needs of the special worker who operates it. In this case, the results turned out have fully vouched for the operator's ability.

The focus on film device consists of a total reflecting prism attached back of the aperture in such a manner that the image focused on the film may be viewed through the back of the film. In viewing, the lens diaphragm is opened to its widest extent, when the image becomes quite brilliant and may be visually centered and focused with ease, after which the diaphragm may be stopped down to its normal value for the light reflected.

The image appears inverted in this system and is magnified several diameters by means of an eyepiece which may be sharply focused for the individual eye. A spring controlled light valve closes the viewing port automatically when not in use so that there is no danger of fogging more than one single frame of the film. A still greater refinement of this device consists in an extension of the optical system which erects the image so that it may be viewed through a tube at the back of the camera. With such a device, containing an automatic light valve which closes when the pressure of the eye to the eyepiece is removed, the film may be viewed while the picture is being taken. It is interesting to note that the new German Cine Nizo, a spring driven camera, contains a counterpart of this device on one of its models.

The installation of the standard thread lens mount is a necessity if interchangeability of lenses is desired since the lens normal to this camera is not removable.

The auxiliary engraved focusing scale is extremely convenient for quick focusing, as the numbers are large and are easily read even in a dim light. Such a scale makes it possible to focus the lens even when its barrel is completely covered by the bellows of the Effect Device. It is, of course, auxiliary to the focus on film. Two scales, placed side by side, indicate the foci for the normal and wide angle lenses, each of which has a collar and extension rod for focusing.

The Goerz Mask Box, Floating Iris and Effect Device is a highly refined piece of apparatus, accurate in every way and professional in design. A detachable rod support is affixed to the front of the camera and upon this the various effect devices slide so that they may be placed at varying distances from the lens. All the movable parts of the device are calibrated so that a given setting can be duplicated at any time. By means of the mask box with its matching mattes, all kinds of multiple exposure and split frame work can be performed with accuracy. The

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Underwater shots

EPES W. SARGENT

A new thrill for filmers traveling to southern seas

IF you are familiar with Nassau, Bermuda or the coast of Southern California, you will certainly have observed the undersea regions through the glass bottomed boats. Possibly it has struck you that good movie shots ought to be possible through the glass and they are, as the films of many amateurs will testify.

Perhaps, however, you are less familiar with the crude but effective water glasses used by the Bahama sponge divers and coral gatherers and from which Professor Agassiz developed the first glass bottomed boat more than a century ago. In any clear water, you can often see to a considerable depth, providing the surface water is absolutely still, but the slightest ruffling of the surface, setting up myriad reflections, impairs if not wholly destroys this visibility. The purpose of the water glass is to get beneath the ripple, which is the function also accomplished by the glass bottomed boat.

In a process originally worked out by the Williamson brothers, undersea photography was achieved by means of a small cell into which the cameraman squeezed himself and his appara-, tus, shooting through a port of optical glass. The contrivance was lowered through a well in the center of the boat, lengths of pipe being added until a proper depth was achieved. In the more recent processes, the cell is made watertight and is lowered by a crane. The air is piped to the chamber in the same manner as to a diver's helmet.

Both of these are far too cumbersome to be thought of by the amateur with his 16mm. camera but, with the simple water glass apparatus which you can make for yourself or obtain from any carpenter shop, you can, with a little practice, produce many a very interesting underwater shot if you make a trip to any point where the light is strong and the water clear. In the summer time, you can even make acceptable shots in the local millpond on bright, clear days. But this particular article is intended for the guidance of those who contemplate a visit to southern waters.

The water glass is merely a wooden box six or eight inches square in inside dimensions and provided with a sheet of glass sealed at the lower end. When this end is placed in the water to a depth of six inches to a foot, the volume of water displaced is quite large. To overcome the buoyancy thus created, pieces of lead or stones are attached to the lower end to bring the weight of the apparatus to nearly equal that of the volume of water it displaces. Six or eight inches below the surface, the ripple disappears and, in places like the Bahamas, the bottom may be seen even forty or fifty feet below if the sun is bright.

The amateur's submarine photographic equipment is merely one of these water glasses, carefully made, calked and provided with a clamp for the camera with some form of remote control for starting and stopping its mechanism. The clamp for fastening the camera may be made in any form but probably the most convenient would be some arrangement involving the use of the tripod socket as a fastening. The camera should be so held that the lens will point squarely through the bottom and close enough to the glass aperture to avoid including the edges of the box in the picture field.

The box itself should be sufficiently large inside to permit the easy attachment or removal of the camera and to permit the camera being wound without removing it from its fixed position. Its components should be joined together closely and preferably fastened with screws. All joints are then sealed with marine putty which is merely common glazier's putty mixed with an equal portion of white lead in oil. It should be well pulverized and thoroughly worked together, preferably with a heavy hammer.

Pieces of old lead pipe, old iron or even stones should be fastened to the lower edge of the box to permit it to be submerged and moved about with ease. The outside of the box should be waterproofed with several coats of any good waterproof paint or varnish. The inside should be finished in matte black and lightly rubbed with very fine sandpaper (No. 0) or with No. 1 steel wool to kill any stray reflections. The bottom should be grooved or rabetted to take a sheet of plate glass. This is best done with a rabetting plane before the box is assembled but a very fair job may be accomplished with a cabinet maker's saw. Draw a pencil line about one half inch from the lower end of each of the boards comprising the four sides of the box. Make a cut a quarter of an inch deep along this line and, parallel to it, make another cut of equal depth at a distance depending on the thickness of the glass used. The wood between these two cuts is then removed in a narrow channel by means of a thin chisel. In assembling the boards, make sure that these four channels meet so that the glass will have a perfect seat before sealing up.

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Feeding the fishes, an underwater idyl caught on cine film

Posing the family

PAUL D. HUGON

Some suggestions on how to achieve natural sequences

BY FAR the most difficult task that a new camera owner could undertake is the photographing of his own family; yet it is invariably the very first thing he attempts. The result was bad enough in the days of still pictures, as many a still album witnesses; it is even worse in these days of movies. An array of dressed up, sheepish, selfconscious people with nothing to do and six square feet to do it in is enough to send cold shivers down the spectator's spine at the first performance. When viewed a dozen times or so, it becomes only a matter of luck whether the cameraman gets murdered or not, for a bad movie is as bad as a good movie is good. We expect variety in living people, even if we admire sameness in statues.

The reason for this failure is psychological. For example, nobody says to a child nowadays, "Be good!", because that means nothing. Give the child something interesting to do and he is likely to be good without giving goodness a second thought. Tell a group of adults to "look pleasant" or "do something" and they stir uneasily, wondering what it is all about. In photography as in salesmanship, you must talk the customer's language; you must speak from the other person's point of view and not from yours. If you desire a certain kind of response, provide the stimulus that will produce that particular response and no other. Many a very real scream in movie comedies has been produced by the questionable device of placing a thumbtack on a chair, unknown to the victim. The response followed the stimulus with perfect inevitability. Empty trunks used to be carried by actors with more or less apparent effort, the director yelling, "It's heavy!" Nowadays the trunk is weighted with bricks and the actors don't have to be told what facial contortions are expected of them. That is the method of the new behaviorist psychology.

H. Armstrong Roberts

"She loves me; she loves me not." Junior makes the daisy test

Do you want your family to look intelligent on the screen? Give them somthing to do—something habitual to each of them separately. If you can use even one artificial light to vary the monotony of outdoor shots, there are dozens of indoor actions that will make your family films effective.

The telephone, for example. Father phoning to a real friend, telling him he is having his picture taken at that very instant. Sister being phoned to by her real beau (who has been tipped off in advance and pours into her ears the sweetest nonsense ever). Set the phone on a side table, near a window for additional light; place the camera opposite the sitter's face and you are bound to get some convincing shots.

Or the radio. Wait till there is a favorite program on. Let the person find the right number on the dial, then squat or kneel on a cushion by the console and listen. That is not violent action but it is good action because it means something and with the certainty of producing a good likeness.

Or the kitchen. If only Mother will let you take her making her favorite recipe, a cake, a salad dressing, an hors d'oeuvre, there will be no need of stage directions.

Or the typewriter with someone writing a letter to a friend. Or the piano. Or the bird cage. Your family's habits should determine what they should be doing when you photograph them. Make up your scenario of just such scenes with as many exteriors as possible. Dad arriving in the car, little Junior picking a bunch of flowers for Dad, Mother nearby watering her plants or trimming her rose bushes, Sister playing tennis. Let each shot be wholehearted as if it were the only one to be made. In the case of tennis, for example, have the opponents spin the racket, then, from the umpire's seat placed some ten feet on one side of the net, follow every motion of one player all over his or her half of the court. Finally, have the opponents shake hands in a big closeup. Whatever the component incidents of your scenario, weave them into a unified whole, using either the beginning or the end of a scene as the connecting link with the other scenes.

The whole trick is this: let each individual be introduced doing his or her particular stunt which will supply the desired closeups but arrange all these stunts so that they will end in a common gathering place which will yield the long shot of the family group—a natural instead of a forced group.

Example: I. Closeup, sister at phone; her beau is talking to her as shown by her pleased expression. She says a few words here and there; five feet.

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Educational films

LOUIS M. BAILEY

School, medical, art, industrial, welfare, civic and other uses

16 for schools ■ Describing the motion picture as the most important type of visual aid in education and declaring that all educators must give serious consideration to the use of this medium in their classes if they are to keep abreast of the times, Lawrence R. Winchell, professor of visual instruction at Rutgers University, recently addressed the Seventh Annual Conference of the National Board of Review, in New York City, stressing especially the trend toward the employment of 16 mm. films in the school field.

One of the most important contributions of film in school programs, Mr. Winchell stated, is its ability to offset so called verbalism in which the meaning of the subject being taught is often lost in the maze of words presented in an attempted explanation. Here it might be pointed out that the educational talking subjects will especially cope with this teaching defect in that brevity and conciseness are demanded by this type of presentation, if the synchronized accompaniment is to keep pace with the rapidly changing visual image.

Further pointing out the unique contributions of the motion picture in teaching, Mr. Winchell described its ability to show continuity and interrelation of processes. In fact, in the teaching of any subject where movement is essential to its understanding, the motion picture should be utilized in the classroom as a textbook supplement.

P. T. Hanna-Touring Topics

This expedition used 16mm. to augment maps for proposed highway

Film road map ■ To map and locate a proposed road and to secure a pictorial record of the party's progress and the scenic nature of the country traversed was the duty entrusted to a 16mm. camera in the hands of P. T. Hanna, editor of *Touring Topics*, who went by motor with a group of engineers and other workers from Los Angeles to Mexico City on an expedition that had for its purpose the location of a feasible route for an automobile highway between those two cities.

Over 4,000 feet of film were exposed in filming the record. This negative was finally cut and edited into three lengths, 800, 1,600 and 2,000 feet, revealing in a very satisfactory manner numerous facets to be considered in the construction of this highway which, when completed, is to form an important link in a contemplated road extending from Fairbanks, Alaska, to Buenos Aires, Argentina.

Mr. Hanna, although previously a still photographer, had never before operated a motion picture camera but obtained a record of greatest value in the construction of this most important international highway project. He reports that 16mm. equipment especially commended itself for this purpose because of its portability and ease of operation. The film has been shown throughout Southern California to a total of over one hundred meetings ranging in size from twenty five to five hundred spectators.

Health education ■ Establishment of a health film library has been undertaken by the Woman's Auxiliary of the Medical Association of Georgia, formed to extend the aims of the medical profession to the various women's organizations interested in health and education. A health program will be put on during the year by each county auxiliary in cooperation with local Parent Teacher Associations and women's clubs. These programs will be in charge of the State Health Film Committee which will compile and keep up to date a list of available free and rental health subjects. Fifteen health programs were sponsored in different parts of Georgia last year by the Woman's Auxiliary and Mrs. John A. Selden, chairman of the film committee, lectured throughout the state on the subject of health, using motion pictures in this important work.

Ad film conference ■ The 16mm. field as a means of distribution for industrial educationals, progress in 16mm. sound recording technique and the value of a recognized mark of authority and reliability in screen advertising are among the various phases of industrial motion pictures to be discussed at the coming Conference and Exhibition on Motion Pictures as an Advertising Medium, sponsored by the Screen Advertisers Association, a department of the Advertising Federation of America which will convene at the Roosevelt Hotel in New York City at an early date. This conference,

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Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

Thetford Mines ■ Recently organized with a membership of twenty two, the Cinema Club Oeuvre de Jeunesse in Thetford Mines, Canada, has already begun production of a short action drama with an all male cast. The program of the organization meeting included a talk by Alphy L. Blais, a screening of a two reel film of Thetford Mines, a discussion of the advantages of an amateur movie club by Eddie Vallieres and the election of officers. Mr. Vallieres was chosen president, the Reverend Pierre Gravel, director of the first production and Mr. Blais, cameraman. A screening of the *Kodak Instruction Reel* from the League Club Library closed this initial meeting.

Plainfield contest ■ *An Evening Romance*, 100 ft., 16 mm., filmed by Stewart Benedict, won the award in an informal amateur movie contest recently held by the Cinema Club of Plainfield, N. J. The winning picture, a film story, was presented only by closeups of the hands and arms of the actors. All films entered in the contest were screened at a club meeting and were judged by a committee of amateur movie makers who were not club members. The program was closed with the projection of Kodacolor scenics and travel films.

Portland officers ■ At the annual election of officers of the Portland Cine Club, Edward J. Schon was selected as president and Ray Lafever as secretary. Mr. Lafever has been secretary of the Portland club since its organization and his unstinted work in the club's behalf has made it one of the best organized units on the West Coast. Mr. Schon filmed *The Art Of Photo Engraving*, selected by Movie Makers as one of the ten best amateur films of 1930. A wide range of club activities has been planned for this year. Membership now numbers sixty active amateur movie makers. At a recent meeting, *Opportunity Knocks* and *Incident*, from the League Club Library, were screened. New stationery and membership cards have been issued. Attractive stationery is always a club asset.

New York club films a moment of suspense for "Her Rainbeau"

REDELL
MOREY CAMERA
32
OK

Park Avenue Movie Club

Chicago 9.5 mm. ■ Under the leadership of Arthur Wolff, Chicago's second amateur movie club has been formed. The new organization will be called the 9.5 Amateur Cinema Club of Chicago and, as its name indicates, the club has been formed especially for amateurs using 9.5 mm. film. The program of the organization meeting included a talk on the proposed constitution for the club by George J. Korwyn, the selection of the club's name, a discussion of 9.5 mm. negative positive films and a general discussion of amateur problems by Edward A. Bertram. Mr. Wolff has been chosen president of the new group and Mr. Bertram secretary.

Chicago again ■ A third Chicago amateur movie club recently organized is the Cine Club of Chicago, an amateur production unit. An all exterior film story dealing with the adventures of a tramp and a party of tourists has been selected for the first production. Alex Mazeika is president, Miss Eugenia Jacobs, secretary and with them on the board of directors are Walter Davey, Anthony Guyer and Stanley Lucas.

N.Y. contest ■ At the last meeting of the Metropolitan Motion Picture Club in New York City, it was decided to hold a preliminary elimination contest before the club meets with the Hudson County Cine Club and the Hartford Movie Club in an interclub contest. The preliminaries will be open to all members and all films entered will be judged at a meeting by membership vote. This meeting's program included a talk on new subjects for winter and early spring filming by Arthur L. Gale; short addresses by George Lister Carlisle and Carl Louis Gregory, club directors; a report of the contest committee; a discussion of future programs; the

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Toytown topicals

MARIAN NORRIS GLEASON

The children will delight in simple marionette movies

PUPPETS are invading the amateur cinematic field and are proving their ability to rank with humans so far as enacting amusing pictures is concerned. They even surpass humans in the number of diverting tricks they can perform and provide the enterprising and ingenious producer with a wide range of novelties which fall well within the province of the amateur cinematographer. Of course, even a very careful amateur worker cannot hope to achieve the exquisite craftsmanship of the professional puppeteer. The skill needed to create a well balanced doll and to manipulate the delicate figures and properties of the usual type of puppet show can only be obtained by years of careful training. However, with toys and dolls from the nursery, a few crossed sticks and some black linen thread, a movie maker can achieve some very amusing results that will particularly delight the children.

William Rittase

Here it might be well to point out that most of us overlook the children's tastes in our movie making. Except for posing for our own collection of films, they have few opportunities to share the thrills of the family motion picture camera. Here is your chance to make a film that will delight the children as well as yourself. Sufficient technique to make a puppet film acceptable to them is quite easily mastered.

For the cast of your nursery marionette movie, pick out the favorite dolls and toy animals from the cherished nursery collection. The older they are the better, providing they still possess the proper number of limbs and features, for loose joints are essential to histrionic ability in dolls. A teddy bear makes an excellent hero when properly strung and a rag doll can rank with Chaplin in comic antics. More in the realm of Punch and Judy are the versatile little animals that slip over your hand and perform the most deceivingly natural stunts. They are difficult to handle in a puppet picture as their control technique is from below instead of from above, as puppets are operated. But a property wall over which they can peer or an old basket through which your arm can be inserted may enable you to use them with the other dolls. And, last but not least, occasionally include the children in your cast, preferably at the end of the picture, so that you have the effect of contrast in size.

Having collected your cast, you must now turn its members into marionettes. Make a control for each actor by crossing two sticks and fastening them together in the shape of an airplane. The longer stick should be about eight inches long, the size of the control varying with the size of the toys. Another stick about five inches long for the hand control should have a ring screw in the center so that it can hook on to the front end of the large control when not in use. Sew or tie pieces of stout black thread about three feet long to each hand and foot, another to the head and one to the middle of the back. For especially active dolls, more strings are necessary but, for our purpose, these are sufficient.

Fasten the two foot strings to either end of the cross piece of the control; the head string goes to the center of the cross and the back string to the tail of the control. Tie the two hand strings to the ends of the extra stick and your doll is ready for action.

The large control should be held in the right hand and the stick controlling the hands in the left except when it is hooked on the large control. By tipping the control from side to side, the doll will raise its feet as it walks along. By lifting the tail of the control the doll will bend forward and bow.

For animals that walk on their four legs, a straight stick is used for a control. To it are fastened three strings, one going to the animal's head, one to the middle of its back and

Invisible threads cause a merry crash for a toy town film

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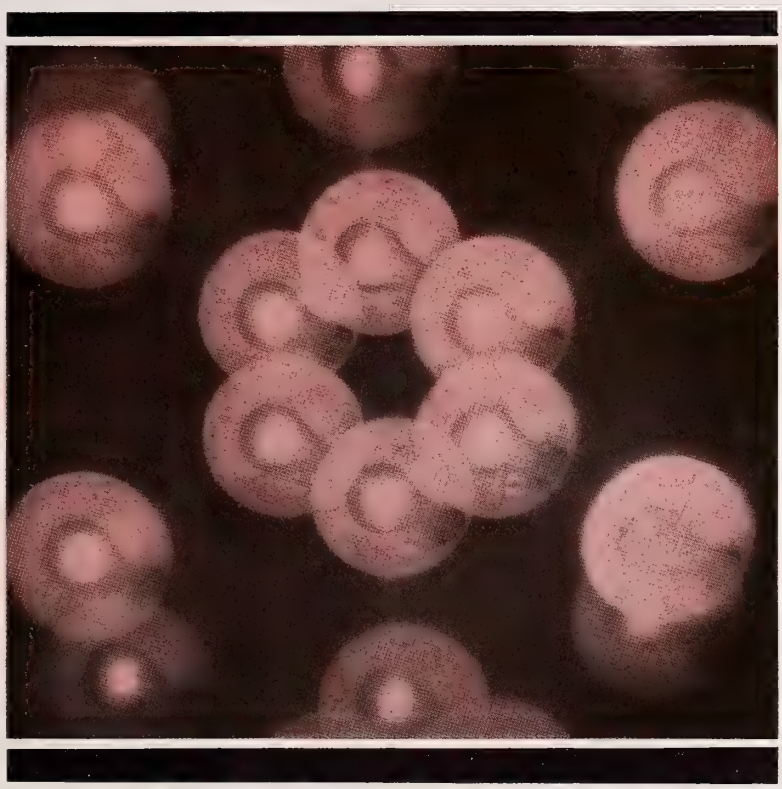
Tricks to try

MALCOLM G. JACKSON

Easy experiments for the amateur seeking variety

CONTRARY to the general opinion of the majority of amateur movie makers, the producing of trick effects in their films is not nearly so difficult as it may appear. Many of the unusual effects witnessed in the professional motion pictures of today are by no means beyond the scope of the average amateur, even though his equipment may not be so elaborate as that of his brother, the professional cinematographer. Practically every novice is familiar with the widely used double exposure, though he may not be fully acquainted with the method by which amateurs may produce it. The practice is nothing more or less than exposing the film in the camera once, with or without a mask, rewinding this same film in a changing bag or room illuminated only by a dull ruby light for orthochromatic or regular film, or in a very dimly green lighted room for panchromatic stock. After the film has been rewound in such a dark place, it is exposed a second time. Many novel effects can be obtained by following the above procedure a third and even, but not frequently, a fourth time. Of course, after the second exposure, it is termed multiple instead of double exposure.


C. W. Gibbs

Futuristic effects result from shooting through glass buttons

When it is desired to create the illusion of a character following himself about the room, for example, one half of the frame is masked off, exposing but one side of the film at a time. There are several ways of doing this but probably the one most easily adapted to the amateur involves the use of mattes held in a mask box supported in front of the camera lens. One may be purchased ready made or the amateur may build one. The making of this contrivance, however, is too lengthy a subject to be described here. But, to simplify matters there is now available a little device called a duplicator which can be secured from photographic dealers. This is substituted for the sunshade of the lens and achieves somewhat the effect just described without the necessity of rewinding the film. I will try to present in the most simplified form a few hints and suggestions for using it. To produce two images of an almost equal intensity, the subject is framed in the center of the viewfinder. Keeping the subject slightly off center in the viewfinder will result in one image being ghost like and transparent in appearance while the other image will remain normal—a very suitable and appropriate effect for a mystery drama! When a subject enters the field area from either side, it will at first appear single until it approaches towards the center, whereupon it becomes double. This also may suggest an idea to the ingenious amateur who likes something different in his films.

However, the more popular double exposure method which the amateur can use with little difficulty consists of exposing the frame in its entirety, rewinding in the darkroom and exposing the same strip of film over again. In this method, the diaphragm is stopped down one point on each exposure, or at least on one of the exposures, to give a slight contrast. For example, if it is desired to produce the effect of soldiers marching through a potter's field, the normal exposure for the field, let us say, is f:8. The lens would then be stopped down to f:11, the exposure of the field made and the film rewound. The soldiers are then photographed at normal exposure against the subordinate background of the burial field already recorded.

Multiple exposure effects, though they sound more involved, are really simpler to make than the previously described double exposures through the use of what is called a kaleidoscope, providing, of course, no special effects are desired. This device consists of three mirrors from five to ten inches long arranged in the form of a triangle and held together with adhesive tape. The inside dimensions or width of this mirror device will, of course, be governed by the sunshade it is slipped over and the length by the number of images it is desired to reproduce. A ten inch kaleidoscope will produce more images than will a five inch one. A happy medium would be about six inches. A suggestion or two for using this device may be in order at this time. Set up the projector and mount an empy four hundred foot reel on the takeup, start the machine and photograph the revolving reel through the kaleidoscope. Another futuristic effect that is very good and also easily made is acquired by going [Continued on page 161]

Critical focusing

ARTHUR L. GALE

Technical reviews for the amateur cinematographer

"The Blue Angel" ■ *Sets:* the semistylized sets used in this Ufa-Paramount picture are reminiscent of *Caligari* although they create a much more natural effect. Such sets have often been successfully used by amateur production groups and their treatment in this picture offers practical suggestions for adaptation on a smaller scale. Camera angles and the lighting employed in conjunction with the sets will also repay amateur study. *Direction:* in the scenes laid in a school room and in a theater, the director has taken pains to see that all of the details are carried out with faithfulness to reality. In making up the backgrounds, players were handled like so many properties in order to produce a good composition.

Ufa-Paramount

Example of the fine lighting effects in German "Blue Angel"

"Laughter" ■ *Continuity:* although it is generally very difficult to draw examples from professional talking pictures of continuity technique that will be useful to amateurs in making silent films, the opening of this Paramount feature is so well handled as to make it decidedly worth amateur study. The first sequences, containing little dialog, are very liesurely in tempo and yet give the story a dramatic introduction. In adapting a story for amateur silent production, there is no reason why a similarly smooth opening cannot be secured. In New York, this film was presented at the Little Picture House, where many of the features and short subjects discussed in this department have been seen.

"Derelict" ■ *Marine atmosphere:* the director of this Paramount picture has been highly successful in scenes made aboard ship and around the docks, preserving an atmosphere of reality in these scenes as few pictures have done. Amateurs planning to make harbor films, as suggested in the article, *Harbor Hints*, in February Movie Makers, will find many useful ideas in this picture.

"Min And Bill" ■ *Location:* another picture with a harbor setting is this Metro-Goldwyn-Mayer genre story. An elaborate location was built up near San Pedro, the port of Los Angeles. However, amateurs can find and film in real harbors and waterfronts many of the most interesting features of this studio constructed set.

"Fast And Loose" ■ *Lighting:* Paramount cameramen have secured interesting lighting effects in this picture. By limiting the amount of light in the foreground, a silhouette effect was obtained which centers the attention on the significant action.

"Viennese Nights" ■ *Lighting:* although this Warner Brothers picture is done in Technicolor, the subdued lighting which yields beautiful effects without suggesting bad photography is worth amateur attention. Such work is photographically interesting and often useful in presenting a plot but it requires very delicate handling lest it suggest underexposure. Movie makers with interior lighting experience are urged to try for such effects.

"Danger Lights" ■ *Railroad shots:* this R. K. O. picture includes some of the best railroad scenes yet brought to the screen. Many of the best shots are beyond the range of the average amateur but there are enough well within his reach to repay anyone interested in filming that subject to hunt out and see this picture.

"Two Worlds" ■ *Character cinematography:* while this British International picture by no means suggests the direction in *Variety*, the amateur will find it has some very fine examples of cine portraiture. Near shots of Russian Jews and closeups of an old clockmaker are particularly interesting as examples of motion picture portrait work. There is no reason why the same interesting portrait studies should not be achieved in amateur motion pictures as are secured in still photography. Such work would have the interest of motion combined with lighting effects and the unusual character of the subject. *Two Worlds* offers examples of sequences for short lengths of this type.

"The Criminal Code" ■ *Direction:* Columbia has done handsomely by this last season's stage production and it [Continued on page 158]

News of the industry

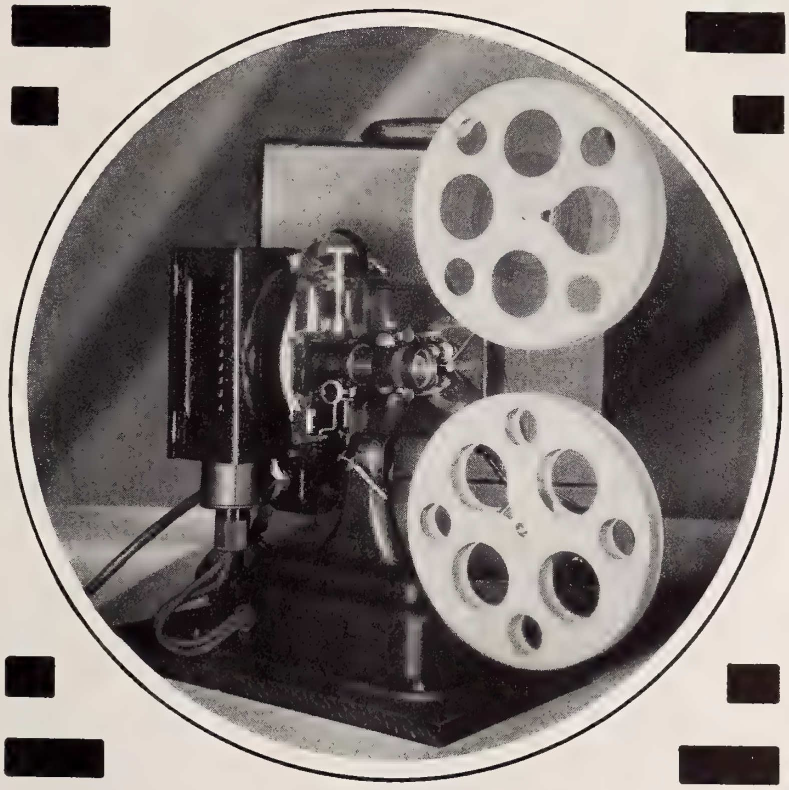
RUSSELL C. HOLSLAG

Answers the query, "What's new?" for amateur and dealer

Filmo GG Projector ■ This is the characterization of the new Bell & Howell Filmo Projector of the "57" series. Possessing, as a matter of course, the notable refinement in construction and operation which this firm customarily incorporates in all its products, the new GG Projector has the added advantage of the special 375 watt lamp. Operating at a voltage of 75, it is said that the light on the screen exceeds even the powerful illumination of the 57 G Filmo model by forty one per cent. No special transformer or external rheostat is needed to operate the new lamp; the Filmo 57 GG is a universal machine, operating as heretofore on A. C. or D. C. The regular optical design, safety shutter and cooling system are retained and, in addition, provision is made for the use of the standard 250 watt, 50 volt lamp when desired. The voltmeter is thus provided with two limiting figures so that the optimum voltage for each lamp may be maintained at will. The extra illumination given by this new projector should arouse an interest in the projection of Kodacolor to a larger size than has been possible heretofore. In addition to the special feature of increased light power, the Filmo 57 GG has a new pedestal hinge lock and comes in a carrying case of new design in which the side as well as the top of the case is hinged for ready removal or replacement of the projector and its attachments.

Hayden-Kodatoy ■ For those who wish to convert their Eastman Kodatoy into a machine with full "professional" attachments, the A. C. Hayden Company of Brockton, Mass., offers to Kodatoy owners the Hayden long belt to use with the Kodatoy motor for backward or forward projection, the Hayden extension arms for 400 foot reels and the Hayden loop holder which, it is claimed, makes it impossible for the film to "ride off" the sprockets.

Kinecam ■ The advent of a new 16mm. cine camera from England will be noted with much interest by the American amateur motion picture fraternity. The new machine is called the Ensign Kinecam and is the latest development of a machine that has been known, proved and favored in England and on the continent for some time. The Kinecam follows a well made envelope design. This shape conforms handily to the grasp of the hand in operation and the release button, placed vertically to the right when sighting the camera, is easily controlled. A turn of this button produces half, normal or four times normal speed at will. The button may be locked for continuous operation at normal speed. The spring motor is of generous design and is wound by means of a removable crank. This crank may also be used for turning the camera by hand. However, the spring tension must be released before this can be accomplished. It is said that more than thirty feet of film will run through the camera at one winding. The finder is of the telescopic tube variety, easy to sight and providing a clean cut image. The lens provided as standard equipment is a Cinar f:2.6 25mm. in focusing mount, scaled from one foot, making the production of closeups as well as long shots an easy matter. This lens is interchangeable with any other lens of standard thread design. The interior of the camera is designed in a straightforward manner with straight line loading and regulation film gate. The footage meter operates through pressure against the upper reel, a form of design which keeps the feed reel tension uniform at all times. The camera as a whole is well designed and is finished in black crackle. Its price includes a leather, velvet lined case. It is imported by Willoughbys, 110 West 32nd Street, New York City.



Latest Victor model for larger, brighter amateur projection

New Victor ■ The recent availability of the new and more powerful 250 watt, 20 volt T-10 size lamp has been capitalized for a brighter screen image in the design of the new 3-G Victor 16mm. Projector of the Victor Animatograph Company. The new low voltage bulb is the latest product of projection lamp design and operates at its maximum efficiency when used in connection with a special 100-120 volt transformer for 60 cycle A. C. operation designed by Victor and incorporated in the new projector. Should it be desired to use this projector in localities where alternating current is not available, a change over switch is

[Continued on page 168]

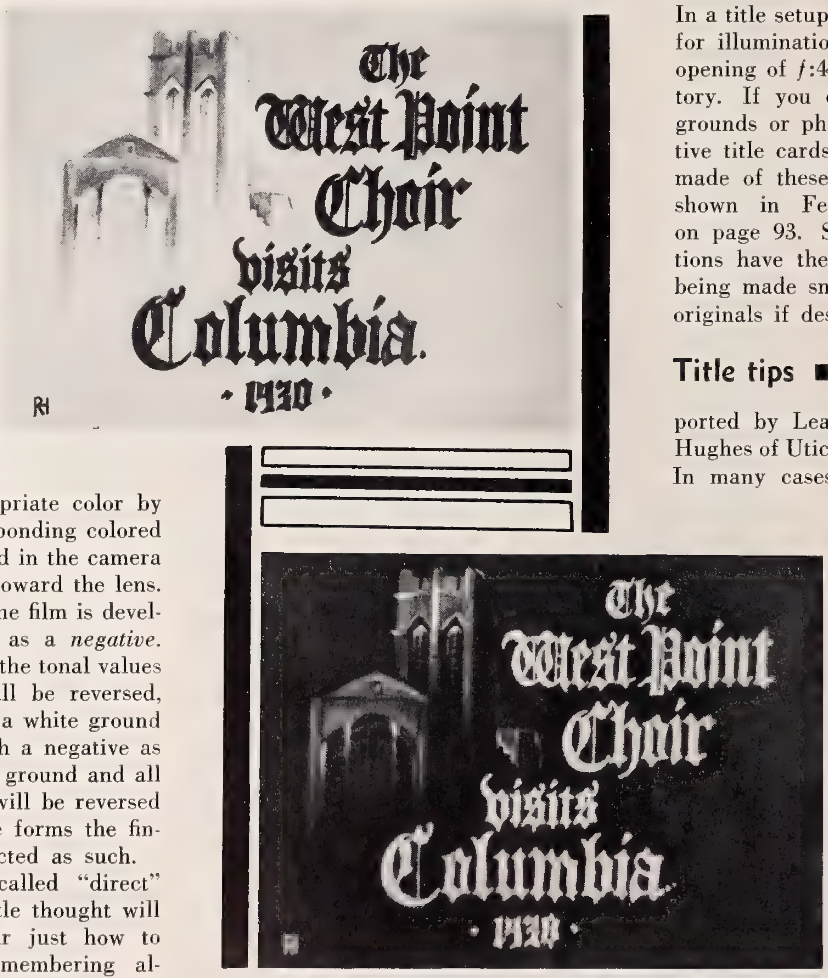
The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Positive titling ■ Those who contemplate the making of their own titles should consider the trial of *positive film* for this purpose. The chief characteristic of positive film is that of contrast; its blacks tend to be sharp and dense and its whites clean and clear. It is usually purchased unspooled in tins containing 100 or 400 foot rolls. It may also be had spooled in 100 foot rolls with daylight loading paper leaders attached. But, even without the paper leaders, the darkroom requirements for handling positive film are not severe. The darkroom safelight for spooling and loading the film in the camera may be much brighter than the faint red or green usually allowed for regular or panchromatic negative film. It may be of the lighter red or orange usually used for developing paper prints. In this light, the positive film may be wound on a spare camera spool, ready for loading in the usual way. Lacking the paper leader, the positive film must, of course, be loaded in the darkroom. But this has its advantages, too, for no more film need be placed in the camera than the amount estimated for the number of titles to be shot on this one occasion. The positive emulsion may be had coated on stock of various colors so that the title may be tinted to any appropriate color by simply using the corresponding colored stock. The film is loaded in the camera with the emulsion side toward the lens. When the title is shot, the film is developed and fixed simply as a *negative*. Such being the case, all the tonal values of the original title will be reversed, that is, black letters on a white ground will then appear in such a negative as white letters on a black ground and all the intermediate grays will be reversed similarly. This negative forms the finished title and is projected as such.

Original title card, above, and, below, how it looked when shot on positive stock


The West Point Choir visits Columbia.
1930
RH
The West Point Choir visits Columbia.
1930

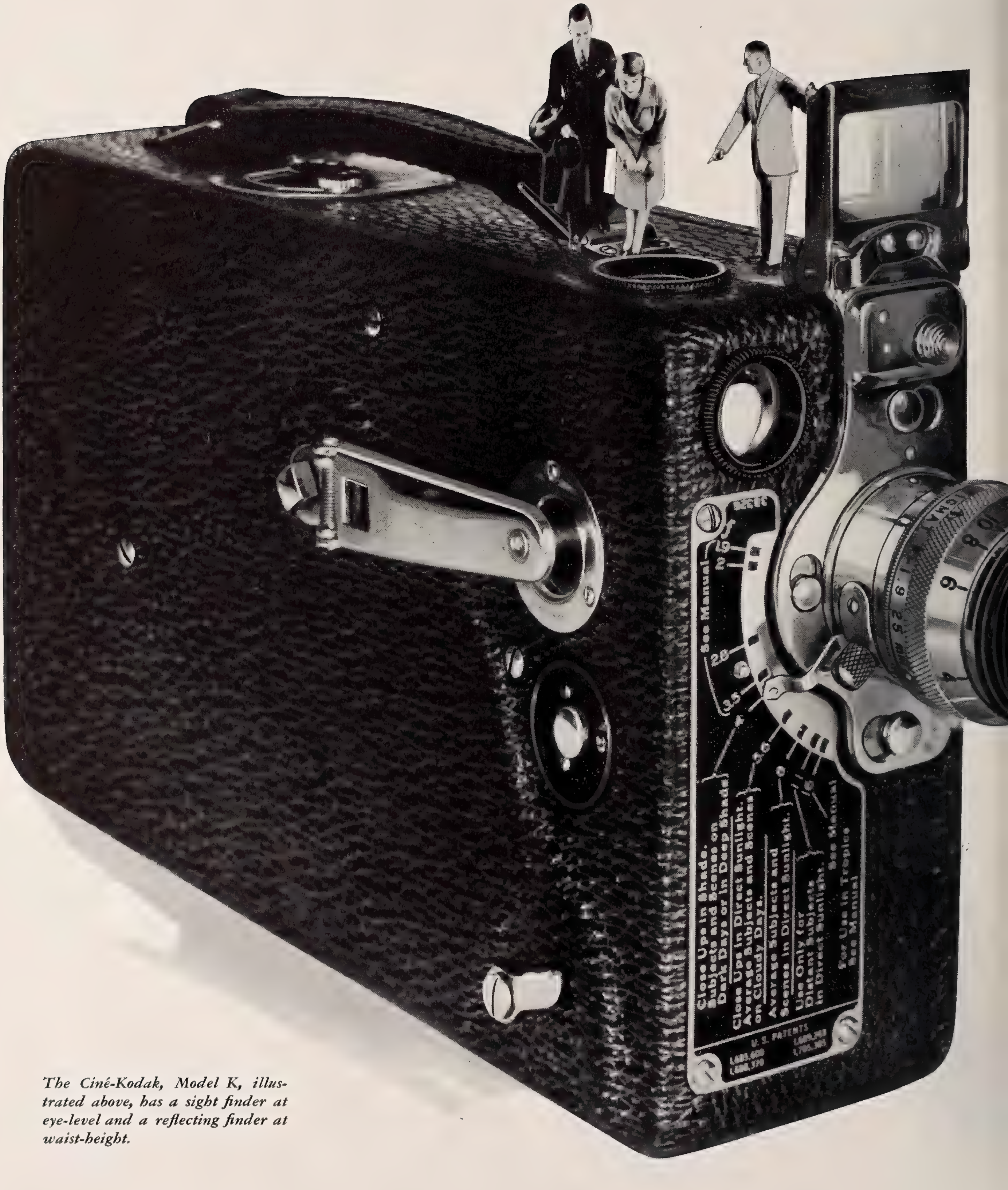
Russell C. Holslag

In making the so called "direct" positive title card, a little thought will indicate to the amateur just how to achieve his effects, remembering always that the dark lines will turn out light and the white areas dark. This makes it rather easy to achieve striking results. In the first place, everyone knows that it is easier to use black ink for making the letters on a white card than to use white ink on a black card. This applies to pencil also. Here is one way to make an effective positive title. Start with a white card and, with a soft black lead pencil, merely indicate the outlines of the subject that is to form the title background. These dark lines will register on the finished title as misty white ones and will be very attractive in their effect. If you pride yourself on artistic skill, you may essay something in the form of an illustration but remember that the best title background remains true to its name and provides merely the atmosphere. The letters, done in dead black, must be easily read. Therefore, a few well directed pencil lines provide a better background than would a careful drawing. In the example here shown, a slightly more careful rendition than usual was attempted but, even so, the lightness of the technique is apparent and it is interesting to note the contrast between the actual title and the direct positive result. In shooting, the diaphragm should be opened up two points over the value estimated for reversal film as the positive emulsion is slower. In a title setup with two 500 watt lamps for illumination, a diaphragm with an opening of *f*:4.5 will be found satisfactory. If you desire to use title backgrounds or photographs as direct positive title cards, simply have photostats made of these and letter in black, as shown in February Movie Makers on page 93. Such photostat reproductions have the additional flexibility of being made smaller or larger than the originals if desired.

Title tips ■ Many original methods of title making are reported by League member W. Girard Hughes of Utica, N,Y., in a recent letter. In many cases, he has explored new fields and the data he has assembled in so doing, together with the excellent results produced, should prove inspiring to others who are seeking new things and old in the titling field. Mr. Hughes writes: "The letters I use for my titling are of metal and are made for the architectural trade by the Knight Company of Seneca Falls, New York. They have a wide variety of letter styles, many of which are of the correct size for title making. Most of them can be purchased in any size desired. I use five eighths inch ones for the subtitle characters [Continued on page 164]

Art title background on facing page by Joseph Yolo—lettering example on page 152.

TWO FINDERS.


See Manual
2.8
3.5
5.6
Close Ups in Shade, Subjects and Scenes on Dark Days or in Deep Shade
Close Ups in Direct Sunlight, Average Subjects and Scenes on Cloudy Days.
Average Subjects and Scenes in Direct Sunlight.
Use Only for Distant Subjects in Direct Sunlight.
See Manual
For Use in Tropics See Manual
U. S. PATENTS

The Ciné-Kodak, Model K, illustrated above, has a sight finder at eye-level and a reflecting finder at waist-height.

. Give this Ciné-Kodak a wider range of usefulness . . .

FULL VISION—that's what you get with the eye-level finder of the Ciné-Kodak. You not only see what's caught in the finder but outside it as well. That's a feature that appeals to experienced movie makers—especially when they're filming fast action such as a football game or racing event. Then, too, the view in the finder is of generous size. No squinting or straining is needed . . . . . Model K also has a reflecting finder for waist-height use. This added feature proves invaluable when you're "shooting" at subjects close to the ground . . . . . The next time you visit your dealer ask him to show you the Model M or K, Ciné-Kodak. Examine it closely. Look at some of the pictures it makes. Then, you'll appreciate why there are more Ciné-Kodaks in use than any other 16 mm. camera. Eastman Kodak Company, Rochester, New York.

Ciné-Kodak, Model M, is the lightest-weight home movie camera of 100-foot film capacity. Easy to hold . . . easy to use. There is an unusually efficient f.3.5 lens permanently attached. A portrait attachment is supplied with the camera. Available in black genuine leather only. Price, complete with carrying case, $75.

Ciné-Kodak, Model K, f.1.9, makes telephoto movies and Kodacolor, as well as black and white. Two finders—waist-height and eye-level. Interchangeable lenses. Half speed device. Camera and combination carrying case finished in black, gray, blue and brown genuine leather. Price, with f.1.9 lens, $150; with f.3.5 lens, $110.

TWO FINDERS

eye-level and a reflecting finder at waist-height.

TWO FINDERS . . . *Give this* Ciné-Kodak *a wider range of usefulness . . .*

The Ciné-Kodak, Model K, illustrated above, has a sight finder at eye-level and a reflecting finder at waist-height.

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Ciné-Kodak, Model K, f.1.9, makes telephoto movies and Kodacolor, as well as black and white. Two finders—waist-height and eye-level. Interchangeable lenses. Half speed device. Camera and combination carrying case finished in black, gray, blue and brown genuine leather. Price, with f.1.9 lens, $150; with f.3.5 lens, $110.

KODATITLES

The name by which our titles will be called hereafter.

We shall be glad to send you our price-list and illustrated charts.

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350 Madison Avenue,
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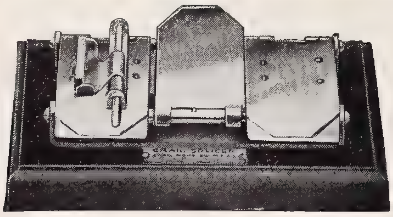

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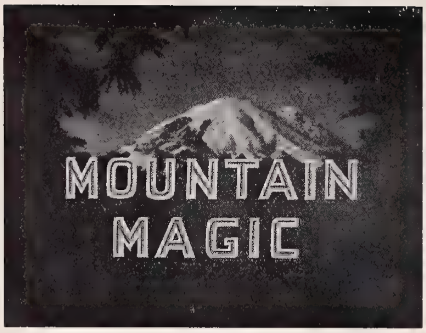


Title suggestion for photo background on page 149—lettering by Ralph R. Eno

Professional sixteen

[Continued from page 139]

floating iris permits the iris opening to close down, not only in the center but on any portion of the picture. Numerous other effects, including the accurate centering of titles, are possible with this versatile device. All the effects, of course, can be inspected *on the film* prior to shooting, by means of the reflex focuser.

The automatic dissolve, as made by Mr. Badgley, provides for a frame which revolves an etched disc before the lens so that the image may be made to fade out through an interval varying from two to eight seconds. In conjunction with the back cranking of the film, perfect lap dissolves may be made. The dissolve may be used with or without the Effect Device. It is interesting to note that, as yet, no move has been made to produce for 16mm. the variable aperture shutter which is found on professional 35mm. cameras.

The variable viewfinder consists of a peep sight through which a metal frame with crosshairs is viewed. This frame defines the picture field and is movable towards or away from the peep sight. In this way, varying fields of view may be had and the distances from sight to frame are calibrated to agree with the fields given by lenses of varying focal lengths.

The reverse takeup is very effective and is invaluable in the making of lap dissolves or for trick work involving a reverse motion of the film. Installation of this device involves a redesigning of some of the interior camera machinery. A ratchet mechanism is added so that, when cranking the camera forward in the normal way, the lower film spool shaft revolves and takes up the film, while the upper one is loose. The instant the crank is turned backwards, however, the upper shaft automatically begins to revolve in order to take up the film backwards, while the lower shaft runs free. By this means, the entire hundred foot spool may be cranked backwards through the camera.

Adaptation to a standard motion picture tripod is advisable because of the weight of the apparatus and because, in view of the special work being performed, absolute steadiness is desirable. The professional tripod with "pan" and tilt head allows great flexibility in camera angling, even with the heavy auxiliary apparatus attached. The geared "pan" and tilt operates slowly and smoothly and results to be had with it would prove a valuable lesson to many an amateur who "sprays" his scene with free sweeps of his camera.

The remote crank is simply an auxiliary crank attached to a flexible shaft about two feet long. The regular crank is removed and the shaft attached. The camera can then be cranked in any position and without imparting a possible sway to the picture.

The addition of four hundred foot outside magazines will be desired by some who wish to film a protracted scene without interruption. This should be valuable for medical subjects and the like.

The frame counter is of definite use in the calculating of involved multiple exposure and trick subjects.

The three lens turret and variable field viewfinder confer the same advantages that these attachments add to the amateur spring driven cameras.

The speedometer indicates the film speed accurately on a dial at the cranking side.

The one turn one picture mechanism enables the operator accurately to expose one frame at a time and no more. It is invaluable for all sorts of animation and for "time lapse" experiments. The slow motion effect given by the speed up attachment is well known and needs no extended description here.

The particular camera in question is exceptionally well adapted to all sorts of exterior attachments for the purpose of bringing these in synchronism with the film moving mechanism. The protruding cranking shaft is keyed and is flanked by two threaded sockets, making the task of mounting a bracket for any kind of connecting shaft relatively easy. There was at one time to be had for this camera a small electric motor which ran from a compact storage battery. It was attached by the means already indicated, but this auxiliary is not now available.

In conclusion, it may be said that almost anything the serious amateur may desire in the way of duplication of professional apparatus for 16mm. film is now available to him. Although made mostly on special order, such apparatus has been found to perform strictly according to specifications and the growing requirements for this kind of cine machinery shows the effectiveness of 16mm. film in specialized as well as general cinematography.

A New PROJECTOR

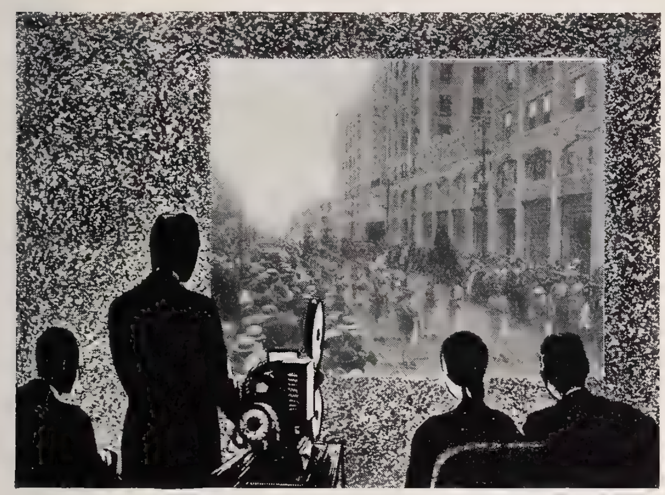
Equipped with POWERFUL 20 VOLT lamp

You have learned to look to Victor for the most outstanding of cine-creations and refinements. Perhaps you have been waiting for this new Transformer-Equipped Projector—the Victor 3-G. It will surpass even your highest expectations . . . in performance, beauty and economy.

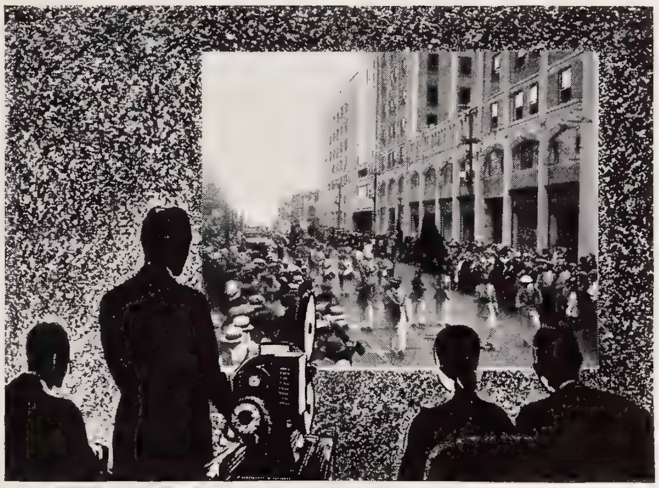
The 3-G embodies all the widely known Victor Exclusive Projection features. Its built-in Transformer permits the use of the POWERFUL 250 watt, 20 volt Projection Lamp, and its highly developed optical system utilizes a maximum amount of the emitted light.

The Victor 3-G is priced at $187.50. Ask to see it at your dealers.

ORDINARY 110 VOLT LAMP ILLUMINATION



VICTOR, HIGH INTENSITY ILLUMINATION

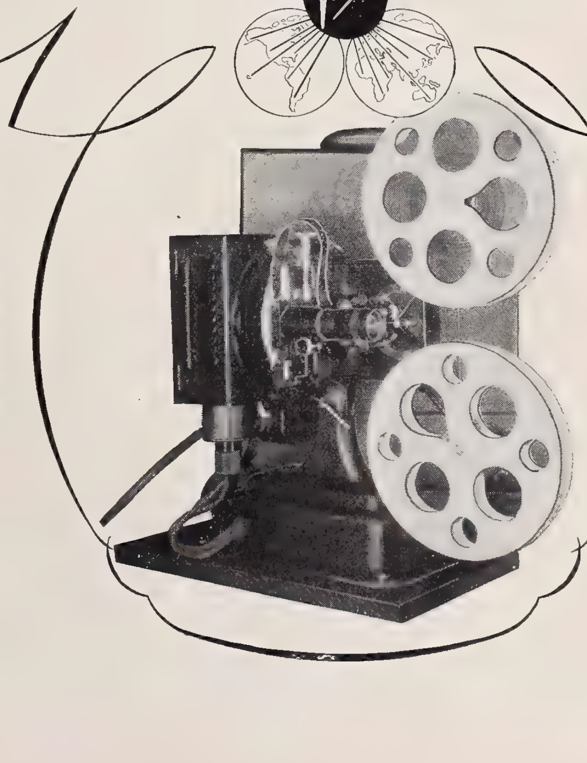


VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA
Branch Sales Office: 242 West Fifty-fifth Street, New York City
Canadian Distributor: Film and Slide Company of Canada, 156 King Street, West, Toronto

KNOWN AND SOLD VICTOR THE WORLD OVER

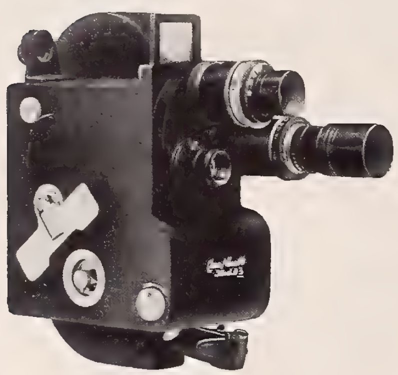
Note the trim lines, the new beauty of design in the Victor 3-G Projector—the model that provides intense screen light!

For 16mm "Talkies"—the new portable ANIMATOPHONE, rivaling the optical and phonetic excellence of the finer theaters, has already become one of the most highly regarded equipments in the amateur movie field. See it at your dealers.



Announcing

the NEW



Cine Nizo 16 D^3

for 16mm. film

available with turret head!

the

Cine Nizo 16 D^3

affords the following advantages: The apparatus is *Small*, considering its efficiency, *light* in weight and *a real value*.

The speed of the spring motor is adjustable from 8 to 64 pictures per second for *fast motion* as well as *slow motion effects*.

Single-turn handcrank
for trick films and titles

If desired

Cine Nizo 16 D^3

may be delivered with the *optical device* for focusing directly on the film itself in a new and improved manner.

Literature may be had from any leading dealer, directly from the U. S. Agent or from

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Feinmechanik und Apparatebau
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Sole Agent for United States
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127 W. 42nd St., New York

New leader policy

THE popularity of the Amateur Cinema League animated leader, so generally used by members to introduce their films, has been given a striking demonstration during the last six months. For the past three years, during a special midwinter period, the League's management has offered, as a bonus with original memberships and with renewals, one of these leaders. In the last few months this bonus offer has been incorporated into a special membership appeal.

The result of responses to these offers has indicated that the League leader is a greatly valued possession. Members have taken occasion to pay their renewals in advance in order to secure a leader. New members have increased very noticeably because of their being able to receive a leader with their first year's membership. The League's management has made these experiments to determine the real extent of the desire for these very attractive film certificates of League membership.

Obviously, it is an excellent thing for the Amateur Cinema League if its members will make wide use of this leader. In placing it at the disposal of members at cost price, some years ago, the League's management hoped that it would be in great demand. The later free offers were made in an endeavor to erect the League leader as a symbol of the best in amateur films. However, the wholesale free distribution of this leader to every League member had to await a definite proof of the desire of those members to own it and to display it. The relatively large expenditure could not be undertaken without practical certainty that it would meet a genuine demand. That practical certainty has now been made evident.

In future, every new member of the Amateur Cinema League will receive, during the first month of his membership, one of these animated leaders and every member who renews his membership will receive one. The League's management has sent, or will shortly send, leaders to all members who have renewed their membership between December 31, 1930, at which time the annual midwinter special leader offer expired, and the date of the appearance of this number of MOVIE MAKERS. It is believed these members should not be penalized for the few weeks elapsing between these two offers. Similarly, a leader will be sent to those new members who came into the League during this period and who did not make application on one of the special offer blanks that carried a leader with it. These leaders will be supplied in 16mm. film width unless League headquarters are notified to the contrary.

In this connection, the Amateur Cinema League is able to report a most encouraging result of its experiment with membership increase, a result that carries a very significant proof of the fact that American business conditions are, in this field, at least, much better than many of us might think. In December of 1930 and in February of 1931, this special offer of League membership, carrying with it a free League leader, was, through the cooperation of members of the amateur movie industry, presented to a relatively large number of persons. The response has exceeded that from any previous League membership appeals.

As a result of these efforts at membership increase, MOVIE MAKERS is able to say positively that movie amateurs in this country will buy and are buying what is offered to them when that offer includes something they want and is fairly priced. League membership is, of course, something of real value and it is meeting less "sales resistance," to use the technical term, than at any previous period in League history. This goes to show that amateur movie enthusiasts are increasing and that they are actively supporting their industry, because it goes without saying that those who secure League memberships will also secure the equipment and accessories needed to advance with their chosen avocation of home movies.

A movie maker goes to the movies

[Continued from page 137]

It is, however, a solid fact that mere projection of these films at home or the purchase of a comfortable seat in a theatre, offering many short subjects, will not mysteriously infuse an amateur with the ability to achieve similar continuities. In seeking the benefit of film study, approach these well presented pictures with the attitude that you might have made them yourself. Then search for flaws, since it is much easier to begin criticism negatively because it somehow delights the human ego to be able to discern things that the critic might have accomplished better. Next make an effort to follow a sequence with a consciousness of the technique rather than with simple interest in your personal reactions. Begin with a title introducing a new line of thought and mark the camera's distance and position in relation to the object being

PATHEGRAMS

will in the future be released on two different size films—9.5mm. and 16mm.—both in silent and sound. The sound reels will include—

Pathé News
Pathé Audio Reviews
Pathé Features
Aesop's Fables
Grantland Rice Sportlights
Vagabond Adventures
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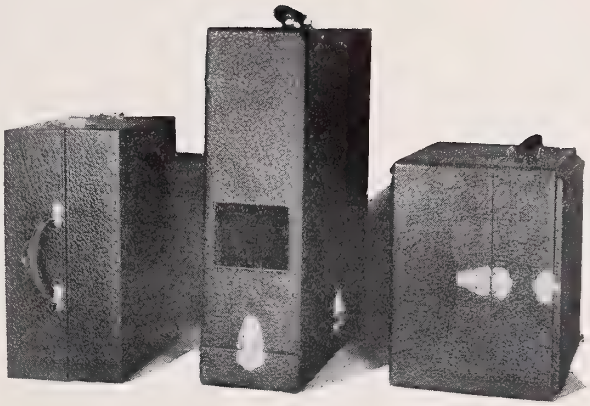

9.5mm. complete unit: amplifier, projector and motor-driven turntable, less tubes, price $195.00

The name "Pathé Films, Inc.," has been discontinued and the new name of the company is

PATHEGRAMS, INC.,
35 West 45th St., New York, N. Y.

Pathegram Rental Library Distributors Silent—16mm.

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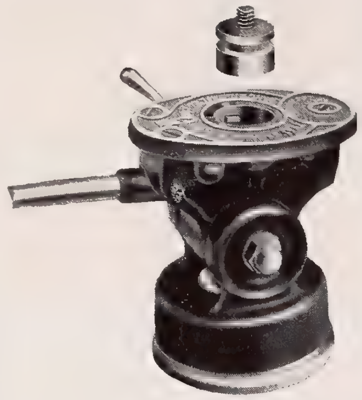
W. C. Cullen	12 Maiden Lane, New York City
Gillette Camera Stores	117 Park Ave., New York City
Herbert & Huesgen Co.	18 E. 42nd St., New York City
Rabson's	1373 Sixth Ave., New York City
Harvey & Lewis Co.	1148 Main St., Bridgeport, Conn.
Harvey & Lewis Co.	849 Chapel St., New Haven, Conn.
Butler's Inc.	415 Market St., Wilmington, Del.
Bass Camera Co.	179 W. Madison St., Chicago, Ill.
Iver-Johnson Sporting Goods Co.	155 Washington St., Boston, Mass.
Harvey & Lewis Co.	1503 Main St., Springfield, Mass.
Harvey & Lewis Co.	513 Main St., Worcester, Mass.
Famous-Barr Co.	Olive & Locust Sts., St. Louis, Mo.
J. C. Reiss	10 Hill St., Newark, N. J.
Manhattan Film Library	3723 18th Ave., Brooklyn, N. Y.
Buffalo Photo Material Co.	37 Niagara St., Buffalo, N. Y.
Edwin A. Hahn	223 Columbia St., Utica, N. Y.
Escar Motion Picture Service, Inc.	10008 Carnegie Ave., Cleveland, Ohio
Cohen's	1122 11th Ave., Altoona, Penna.
Home Movie Studios	20th & Chestnut Sts., Philadelphia, Penna.
Scranton Home Movies Library	424 Clay Ave., Scranton, Penna.
Starkweather & Williams	47 Exchange Place, Providence, R. I.
CANADA	
Home Films, Ltd.	Keefer Building, Montreal



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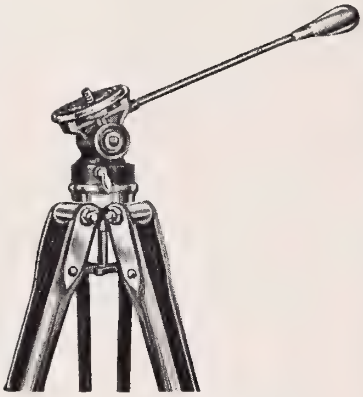
Model "BL" Pano-Tilt on a Thalhammer Tripod offers the progressive amateur the last word in tripod convenience. The instant-on plate makes it possible to attach or detach the camera in a split second.
Price, $35.00



A Practical
and Time Proved Tripod

Steady pictures are easy to get with Thalhammer equipment. Thousands of amateurs have proved it...are proving it every day. Saves enough film to pay for itself in a matter of months. Get yours today.
Price, $32.50

THE THALHAMMER LTD.
123 South Fremont Ave.
Los Angeles
New York Chicago

photographed. Note the changes in the succeeding scenes and the relation of those changes to the development of the idea being presented. Then it will be brought forcibly home to you that the transference of the idea of the cameraman or editor was not a mere accident but was, rather, the end achieved by careful planning and consideration of what the camera was to see and record. Note the changes in the subject being filmed as well as those in the camera position.

Distinguish the sequences as you would the paragraphs in a book, noting how one is so planned as to fit with another and to develop the theme. Analyze the relation of the titles to the scenes and sequences and estimate how they are all planned in relation to each other to carry the audience along in the film story. You will discover how titles are used to hold scenes together that would otherwise have very little continuity. You will note the use of many of the devices suggested in the pages of MOVIE MAKERS. The use of comparison and association as continuity themes will frequently be found. Follow the means used to introduce a dramatic quality into subjects that would not necessarily have it at all. Sometimes this is achieved arbitrarily by telling a story and sometimes it is secured more subtly by the arrangement of scenes.

Above all, note the eliminations—the scenes and subjects that are not included in professional short subjects. Poor photography has been culled out but, more than that, every scene that does not contribute something has been removed. There are no more stray and unrelated scenes here than there are stray and unrelated sentences in a book—if we except the modern literary vogue for the insanity of expressionism. In both cases, an editor has eliminated them. Observe the retirement of the cameraman's ego and the general impersonality of the film. If it were not for these factors, no one would have gone to the theatre and paid money to see it.

Since we are, in the last analysis, entertainers, we want the guests at our home to get just as large a quota of entertainment as they could get at the nearest movie theatre. To do this, we must equal these theatrical short subjects in our continuity technique; we may possibly excell them in content. There is no real reason why an amateur movie maker, using his camera intelligently and conscientiously, cannot build up just as interesting pictures as the theatrical shorts. There is no insurmountable technical difficulty—indeed, the great majority of the scenes could have been made with the simplest 16 mm. camera.

The amateur can and should do it.

Choosing your first camera

[Continued from page 133]

Ask the salesman to show you the cameras you have noted in advertisements. Examine them for simplicity of loading, ease of holding, degree of silence of motor, compactness, etc. Do not let your enthusiasm run away with you at first and cause you to buy a host of accessories. These can come a little later; at the outset they will tend to confuse you.

Of course, there are many differences in the cameras made by various manufacturers. However, first decide which lens equipment you want and then decide upon which make of camera. It is well to remember that your camera is going to grind out film which costs money so it is wise to buy a camera made by a well known manufacturer.

Once you have established relations with a shop, stick to it and buy your future requirements there. At times, you may be tempted away by spasmodic cut prices but remember that this movie making game is an intimate one and that those amateurs who have made names for themselves through the perfection of their pictures usually have have been greatly helped through the friendly assistance of some salesman in a "pet" shop.

Posing the family

[Continued from page 141]

2. Closeup. Mother preparing a salad, hooking a rug, feeding the canary, watering her ferns, cutting the flowers, arranging the silver plate in its case or decorating the table; five feet so far. She hears something; i. e., she turns her head slightly to one side, raises her chin slightly, holds that pose for an instant and then breaks into a smile of recognition, hastens to finish what she is doing and moves away from the camera; five or seven feet more. 3. Dad in the car appears down the street and comes to a halt at the curb; five or seven feet. 4. Exterior of the house. Mother appears in the doorway, walks a step forward and waves to Dad; eight feet. 5. Cut back to the phone scene. Sister also hears Dad arriving; says," Wait a minute!", cranes her neck in the direction of the window, looks at her wrist watch, says something like, "I'll be right over," hangs up and begins an exit; seven feet. 6. Cutback to the car at the curb. Dad opens the car door, alights, stands at the curb, waves (supposedly to Mother), then catches sight of something on the opposite side; seven feet. 7. Separate shot of tiny Junior at the side of the house gathering his floral offering for

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Dad. He catches sight of him, jumps up and exits; seven feet. 8. Junior almost runs into Dad who thanks him grandly for the bouquet without moving more than a step or two from the curb; five feet. (Keep them all from speeding across which would prematurely end the scene.) 9. Different angle. Dad and Junior walk toward the house hand in hand. Mother comes down to meet them halfway. Greetings (actual words must be exchanged); ten feet. 10. Door of the house. Sister comes out with her hat on. She shuts the door behind her; six feet. 11. Longer shot of previous group. Sister comes toward them, greets Dad and says, "You don't mind if I take the car, do you?" with a gesture toward the curb. Dad laughs and says to Mother, "She doesn't believe in letting the engine get cold, does she? All right, Sister, go ahead but don't be too late getting back." Sister throws him a kiss and exits toward the car; fifteen feet. 12. Again at the curb. Sister gets in and drives off; six feet. 13. Return to group. Junior hops on his tricycle and rides out of scene. Dad and Mother walk toward the house; seven feet.

Now this would be entirely too thin for a dramatic plot, since the coincidence of every person's hearing or seeing the next is almost the only connecting link; but it is quite feasible for a family story. Notice how we clearly established the identity of each person separately and how all converge before the end. It used to be a fixed formula in silent movies to "plant" each of the two principals separately, then bring them together to establish their relationship and then "plant" the third party and his environment separately to establish the circumstances that will lead to the conflict.

To introduce a humorous angle, make each person's normal and natural occupation interfere, in all seriousness, with the next person's. Junior plays football on the vacant lot and the ball lands through the open window in Mother's party cake or Dad's home brew, just as either is being admired by a neighbor. Or Mother's pie slips from a window ledge onto the head of Sister's beau, who is playing hide and seek with her in the bushes. Or the colored cook throws an empty bulb on the vacant lot, just as Dad parks at the curb. The only essential of comedy is that it should represent near tragedy to the victims—but tragedy that involves no real suffering and evokes no sympathy. This kind of scene, however, requires more acting ability than may be expected of beginners.

City dwellers who have no yards may have to concentrate their activities around parks and streets. The principle remains—if you want people to look natural, give them something to DO.

Critical focusing

[Continued from page 146]

should interest for its technique in the handling of the mobs. Rhythm shots of the marching convicts offer examples that the amateur photoplay producer could follow. A little double and triple exposure is used to suggest the confusion of the prison mutiny and offers effects within the range of the advanced amateur. *E. W. S.*

"The Lash" ■ *Continuity:* this First National picture is an excellent example of what happens when the early action is of greater visual importance than the climax. A sequence in the first part of the picture shows a stampede of cattle through a pioneer town, the incident motivating the hero's choice of outlawry. This sequence dwarfs the final action and makes the climax seem unsatisfactory.

Underwater shots

[Continued from page 140]

Do not use ordinary glass of the window pane variety. Fairly heavy polished plate glass is desirable but a cleaned photographic negative glass five inches or larger will do nicely. The negative glass is much thinner than the ordinary plate glass but is an excellent transmitter of light and its use will add considerable latitude to the exposure possible. If you can get a clear piece of fine French mirror glass, this will do as well. In mounting the glass, it should be puttied with great care to avoid leakage.

A refinement which will prove especially convenient will be an extra finder, similar in purpose to that on the camera. This is simply a miniature sighting glass, perhaps four inches square, so arranged on the outside of the box as to provide approximately the same view as that taken in by the lens. This will accomplish the very desirable purpose of allowing a cover to be placed over the main camera chamber. Thus the danger of reflection from the inner surface of the glass port is avoided. If you do not build the finder, it will be necessary for you to peer around the camera through the main chamber with a focusing cloth or coat over your head and this you will find no treat on a hot day.

You will discover that the exposure calls for a relatively large stop opening but, of course, the conditions will vary according to the depth photographed, the color of the bottom, the angle at which the sun shines on the water and so on. Try *f*:1.8 or *f*:1.9 to *f*:2.9 as a starter. Use panchromatic

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film if possible. If you have a little time (and this is the best way to get dependable results), make a few test exposures with your small still camera fastened in the same relative place as the movie camera, developing the roll of film as soon as the exposures are made. Setting the still camera shutter speed at 1/25 to 1/30 will give an excellent check on the performance of the movie camera. A speed of 1/10 will give an index to the performance of the movie camera at half speed. An ideal method of making these test exposures would be to use one of the miniature still cameras now available that use standard 35mm. motion picture negative.

Once you are ready to shoot, a new world lies before you. With a patient boatman, you can spend hours leaning over the side ready to shoot some exceptional bit of marine drama. The graceful movements of schools of fishes, the wavy fronds of marine growth as you glide by above, the turtles, the larger monsters and even an occasional shark may award your patient efforts. In Nassau you can shoot to a depth of twenty feet or more; in California or Bermuda, it is well to make tests if you wish to penetrate more than ten or fifteen feet. For general work, focus the lens at fifteen feet unless there is some specific subject which you wish to record at a given distance from the camera.

If you desire to include your marine shots in a production, this will be easy enough. Involve a thrilling marine rescue in your story. Shoot some surface shots of the heroine going down for the third time; then the manly life guard or Harold Vangasterbilt dives to her rescue. Give your players a rest and then shoot the underwater stuff, completing the picture on the beach or wherever your fancy leads. Be sure, however, that your aquabats are good swimmers for, if the heroine gets scared and locks her lily fingers about the neck of her rescuer, you may have to fish both of them and the camera out of the water with a boathook. Even without this contingency, it is well to anchor your box to a thwart. In one busy day you can get enough material to become the envy of all your cinematic associates and you can even stage treasure hunts and underwater fights if you desire more ambitious plans. On the screen, the picture will not show whether the actors are ten feet or ten fathoms deep. With a couple of dollars worth of lumber and labor you can get shots that you'd not be willing to part with for as many hundreds.

But remember one thing—your boat will cast a shadow that will be plainly seen so work toward the sun and not with your back to it.

Toytown topicals

[Continued from page 144]

one to the base of its tail. A toy on wheels can be animated by tying a black string to its front, running it across the floor before the picture begins and pulling the toy across at the right moment.

Since the frame of your picture will form a proscenium, you can dispense with a stage. The only essentials are screens to hide the feet and legs of the puppeteers and boxes or tables for them to stand on so that they are above the floor level of the puppets. This enables the puppeteer to lean over while operating the puppet.

If you are working in fair summer weather, your picture can be made out of doors in a good diffused light. For an indoor production, artificial lights are necessary but not as many as a human production requires since the dolls and toys need but little space.

It is obvious that such crudely constructed marionettes must necessarily be limited in their activities, so build your plot around their few accomplishments. They can bow, sit, fall, dance, kick, jump, simulate crying by shaking and, perhaps, pantomime rubbing their heads and eyes. Of course, your own toys may have a special repertoire of stunts, especially the mechanical ones, and all these accomplishments should be capitalized in your photoplay. But, with the repertoire outlined above, the following simple sketches will give an idea as to what can be done:

Sketch I. A teddy bear and a doll (any other combination will do) enter from either side of the picture. They bow to the audience, to each other and to the audience again. They then perform a dance. This is done by tipping the control from side to side which makes the doll kick first with one foot and then with the other and giving it a little bounce with each kick it makes. If the hand stick is hung on the control, the left hand can be used to pull the foot strings, making a higher kick. You can vary this by having two, three or four bounces to each kick, as long as all the action is rhythmical. In between dances, a short walk across the stage and back gives variety. The "splits" makes a finale that always provides amusement for the spectators. It is not difficult to acquire the knack of making the dolls do this particular stunt. The dolls exit after another bow to the audience.

Sketch II. Enter a doll dressed as a clown followed by an animal, preferably a donkey. The donkey sits down and refuses to perform. After beseeching him to act, the clown kicks him, then walks away and leans over dejectedly, his back to the donkey. The donkey runs over, looks at the clown, then kicks him with his hind legs. Clown falls flat. Donkey goes back and sits down. Clown sits up and rubs head, then goes to donkey. Donkey jumps over clown who goes to the back of the set and, with back turned to audience, starts to cry. (Shake him with quick jerks to simulate sobs.) Donkey noses clown as if sorry. Clown turns to catch donkey who runs off with clown after him.

These very rudimentary sketches are only two of any number of simple plots that your toys can inspire. Toy automobiles will provide any number of possible plot suggestions while the ducks and comic toys on wheels can wander across the stage as other action is going on and lend atmosphere and humor.

Hunt through the nursery. You will find plenty of toys and dolls with long suppressed desires to act in the movies. Give them their chance and make the children happy.

Tricks to try

[Continued from page 145]

to the roof of a tall apartment or office building, placing the camera on a tripod and very slowly taking a panorama view of the skyline, also through the kaleidoscope. It will be found necessary to steady the kaleidoscope with the hand unless some mechanical means are conceived to accomplish this. The writer finds that adhesive tape will solve most of these temporary arrangements and, afterwards, the adhesive that persists in adhering to the finer parts of your equipment may be removed with carbon tetrachlorid without fear of injuring the finish of anything concerned.

Another multiple exposure effect may be secured by using a many faceted glass button which may be purchased at the five and ten cent store or from some button manufacturer. However, the sixteen facet setting from a cheap brooch will serve the purpose just as well. The object is to get the clearest one, that is, the one in which the image appears sharpest after the tinfoil has been carefully scraped from its back. It may be found necessary to try several but they are quite cheap. Like the rest of the devices described so far, it, too, is mounted on the sunshade. The effect secured by turning this very slowly about the lens is that of the buildings or subjects revolving about themselves and the cheapness of the glass quality gives a very beautiful soft focus effect that is bestowed upon any object photographed through it.

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C W. Gibbs

Simple devices which will produce effects suggested in accompanying article

Some time ago I tried another amusing stunt with my camera by placing it in a sling made from rope and securing the camera to the end of a long rope with lens pointing downward. This was passed through a pulley placed at the extreme end of a pole about four or five feet long and then projected out over the ledge of a building several stories from the ground. The free end of the pole was fastened to some rigid support and the camera, which was running, was allowed to drop the full length of the rope at a rather rapid rate of speed. The effect striven for was to accomplish the same sort of feeling one experiences in a high speed elevator. In experimenting with this idea, great care must be taken to secure the rope about the camera in such a manner that it will be impossible for the camera to fall.

I have also secured a rather novel title effect in the following way: a slotted, black felt title board with movable celluloid letters was employed in this particular instance and, after the title had been arranged, was set up three feet from the camera which, of course, was on a tripod. A piece of white tissue paper about ten inches square was then glued to a cardboard frame and placed midway between the title board and the camera. A 500 watt light was placed directly back of and a little above the camera. The lens diaphragm was set at f:8 and the focusing scale at three feet. (In the event that a universal focus lens should be used, it would be necessary to employ a three foot portrait attachment.) When all was in readiness, the camera was started and a match applied to the lower left hand corner of the tissue paper. As flame has a tendency to burn upward, the tissue paper was consumed from left to right, revealing the title letter by letter in a very unique manner.

The few tricks outlined should be found easy to do and should serve in making your films more interesting both to you and your friends.

Building plots to fit the shots

[Continued from page 135]

certainly, but there were several beautiful shots, if I do make it known myself.

After screening the mess several times, I began to see a plot. Instead of tearing out the hearts of my fellow countrymen who did not and possibly could not live in New England, I decided on a more charitable course and titled the film, *Summer*. With this to suggest the general scope of my continuity, I edited the film so transition from one thought to another was as smooth as I could get it. I then ran in a number of carefully written titles such as, *Nature whispers summer has come again*, one of the wordings prepared for an early sequence. I wrote these titles with the sole view of helping to tie the picture together and emphasizing the theme. At the end, in order to make an excuse for some sunset shots of which I was particularly proud, I used a title about the early twilights of cool October bringing the summer's end.

After shifting titles and scenes several times and filching shots from other films taken in previous years (and not always in New England), I finally obtained a reel that was pretty good according to my notion and this was backed by the judgment of my filming peers, for the picture won a place in a contest.

This film is an old one, yet it is still enjoyed when I screen it and, when I put it on the projector, the point of my experience comes to my mind anew. Other than first making a more ambitious plan than was practical, I had tried to write too literal directions for my picture making and these were useless in a roving summer's filming, for I could not foresee the exact shots that I might be able to get or those I would accidentally miss. Hence I finally followed a general idea, doing the best I could to make each sequence beautiful and entertaining. When the time came to make an accounting before I projected the film for the waiting audience, I built the plot to fit the shots.

Motion pictures and the minister

[Continued from page 134]

Film of these local civic and school groups are interesting the people in the work of the church and greatly aiding in increasing its membership. Films taken of church activities, such as promotion exercises, the construction of a new church plant and departments, classes and leaders, serve not only to interest the groups in their work but constitute a valuable church history that is becoming more extensive each year."

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"I have made movies of many important diocesan events," he says, "such as dedications of schools and other ceremonies, and these are shown all over the diocese. As a matter of fact, I have been making, in effect, an historical movie record of diocesan happenings. The Bishop is very much interested in the whole idea.

Describing motion pictures as the modern method in church promotion work, Charles O. Ford, executive secretary of the Episcopal Diocese of Michigan, says in a recent issue of the *Expositor*:

"Educate men and women in constructive, worth while religious programs and you have little difficulty in securing their active interest and cooperation. But to educate them you must attract and hold their attention. We have used the printed and spoken word, we have broadcast pamphlets and we have had some success. But we believe the modern, efficient way to reach men and women is to visualize our programs. Visualization by stereopticon does not get across. We've tried it! People are action minded today; a stereopticon lecture usually draws an audience consisting of the janitor and his wife.

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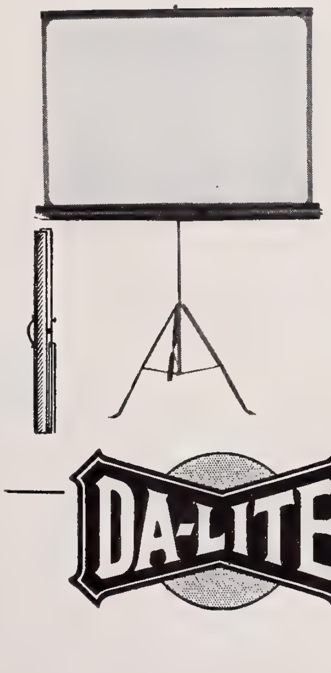

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"Some time previous to this, our field department had published a small booklet setting forth the activities of the diocese in the fields of church extension, religious education and social service and in our several institutions such as the Detroit City Mission, Williams House for wayward girls and our camps and school for boys. This booklet was our script and we followed it pretty faithfully. We began our picture taking early in June; our first showing took place the following February. It takes time to shoot three thousand or more feet of film when your subjects are scattered over a territory three hundred miles long and a hundred or more wide and much of your work must be done on Sunday.

"We filmed church schools in parishes and in the mission field, vacation schools and the annual summer conference which brings together each year some two hundred young people and adults. We spent days in our boys' camps, visualizing their recreation, study classes, craft work and religious exercises. We tried to get pictures in our city mission and girls' home which would show our people what the church was attempting to do to serve those in need. And so we went on through the diocese, shooting everything and everybody we believed would round out our picturized story of the Christian church in action.

"Realizing that one of our greatest needs, particularly in the mission field, is for proper equipment with which to serve the parish and the community—churches, parish houses and rectories—we filmed some of our most dilapidated and inadequate buildings and, as a contrast, some of our most modern buildings, beautiful churches and parish houses. We filmed the rural districts, our colored and foreign born groups and, for background, Detroit and other industrial centers in the diocese.

"At last, late in December, we felt that we had taken enough pictures to make a respectable showing or, at least, a good beginning. And then we began editing, titling and putting together the twenty five hundred feet of film.

"What were the results of our work? We have told the story in pictures to more than four thousand people and, from the comments, we are convinced that the story has registered as it never did when presented by word of mouth or on the printed page. Our pictures tell a moving story of active service and devotion. The faces on the screen are the faces of fellow members of a great organization, the church. And, when the appeal for financial or active assistance is made, there is the feeling that one knows for whom assistance is asked. We know that the picture has given many people a new conception of the scope and variety of the church's task."

Further use of modern methods of teaching in the church is seen in the talking film program instituted by the Presbyterian Board of Christian Education as part of a plan which may revolutionize church educational work. Twenty four talking subjects have been issued by the board, twelve on the life of Christ and twelve on missionary subjects. Nation wide use of these films is planned and, in instances where they have been tried out, attendance has been greatly enlarged.

Such a church service, mechanical in all save the prayers, was recently conducted by means of these films in Houston, Texas. The congregation sang as words of hymns were flashed on the screen accompanied by synchronized organ music. Two leaders of the church, Dr. W. C. Covert, general secretary of the Presbyterian Board of Christian Education, and Dr. W. R. Paul, director of the Department of Home and Church, pleaded in lifelike manner from the screen for the enlistment of youth in vacation activities of the church. The services over, the Rev. A. B. Haynes, pastor of the church, whose sole function had been the offering of prayer, praised the service as being one of the most successful ever offered his congregation.

Thus the church, the oldest of our institutions, is rapidly embracing this newest instrument of educational and religious instruction. Personally produced motion pictures are vitalizing church programs and bringing to them the measure of success that is the attribute of this potent medium.

The clinic

[Continued from page 148]

and the one and one half inch letters for larger titles or for capitals. The one half inch characters, together with those one inch high, are also useful and will make longer titles possible on smaller backgrounds. I have my title background arranged in a horizontal plane with the camera above so that the letters may simply be placed on the title surface in any position. I prepare the letters first by dipping them in black, dull finish lacquer. The letters must then be made white, because I use a dark background and reversal film. In order to do this, a small sheet of metal is thickly coated with a good, flat white paint. The letters are then held with tweezers and their faces pressed against the white which leaves them with only the very tops coated. In photographing, the black sides then offer good contrast to the title background. For the backgrounds themselves, I usually select a mottled cardboard which gives a very good effect. I have found the surface called 'Kingfisher Tower' to be very suitable for this purpose; it is brown with black streaks flecked with gold. This and many others are obtainable from photographers' supply houses. I use a T square to line up the letters and find that animation is very easily performed since the letters will stay wherever put. For illumination I usually use two five hundred watt lamps with tracing cloth diffusers. Many effects are possible through the use of different angles of illumination but I find that the exposure with panchromatic reversal film varies from *f*:5.6 to *f*:8 depending upon whether one desires a lighter or darker effect in the background. I usually have the lights placed so that the upper part of the title is lighter than the lower part. This, to me, seems a more normal kind of illumination because the eye is attracted naturally to the lightest part first and so easily picks up the first words. When the title is evenly lighted, the eyes wander around. This may differ from standard practise but is just a pet idea of mine." (*Note:* Not all title making amateurs, perhaps, will agree with Mr. Hughes' idea of an unevenly lighted title but the samples he has submitted are very effective. At any rate, *The Clinic* is pleased to report original ideas in this direction.)

Amateur clubs

[Continued from page 143]

screening of the films of two members, including *Winter Sports,* a well planned film of skiing and winter activities made by G. R. Petty, and *Northport,* an exceptionally beautiful scenic and film study of children photographed and edited by Charles D. B. Hodges.

Hartford prepares ■ The Hartford Movie Club is busy with its preparation for the contest with the Metropolitan Motion Picture Club and the Hudson County Cine Club. At the latest meeting, Kodacolor films being considered for the club's entry were screened and discussed. The program concluded with the projection of *The Lugger* from the League Club Library.

Cleveland meets ■ The annual midwinter meeting of the Movie Club of Cleveland, Ohio, was held in conjunction with the Cleveland Cinema Club, an organization of professional film critics. The meeting, held at the newly built Cleveland Club, was opened with a dinner. On the program were an address

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Exceptional definition, sharpness and contrast characterize the Trioplan Series; the image is brilliant and clean-cut when projected on the screen.

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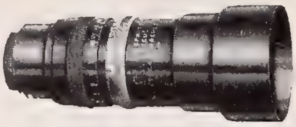

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Art borders, 50c for ten words or less, 3c extra for each extra word.

Produced by
Ernest M. Reynolds
165 E. 191st St., Cleveland, Ohio.

by James Rowland Carter, official cinematographer of the Cramley-Carter Expedition to Africa, relating his movie making adventures in the South Seas; a demonstration of home talkie equipment; screening of members' films; the annual election of club officers, whose names will be announced in this department later.

Jackson, Michigan ■ A recent program of the Cinema Club of Jackson, Mich., featured a screening by H. H. Sayers of films made in 1907. The reels were run off on an old Vitak Projector, also dating from 1907. An article in December MOVIE MAKERS, *The First Thirty Years*, reminded Mr. Sayers of his early movie making experiences and, rummaging in his attic, he found the old projector and films. Recently made members' films were screened for contrast with those of a generation ago.

Chicago pioneer ■ Late programs of the Chicago Cinema Club, which can justifiably be called the dean of amateur movie organizations, offered an address by Roger R. Wilterding, instructor of lettering at the Chicago Academy of Fine Arts, on how to hand letter movie titles; a demonstration of home talkie attachments; the screening of a reel made by the photographic staff of the *Chicago Tribune;* an inspection trip through the Chicago Lighting Institute; the projection of members' films.

Nature club films ■ The Yosian Club, a nature organization in New York City, has formed an amateur movie unit within its ranks. Film records of hikes and of the club's outdoor activities have already been undertaken and the new unit plans the early production of an amateur photoplay. Programs featuring talks and demonstrations of screen acting, makeup and photographic technique are held regularly. Edward L. Gruber is leader of this group and William Hoeferlin is secretary. On the production committee are Robert J. Allaire, supervisor; Ernst Asseln, settings; Al Friedland, business manager; Mr. Gruber, cameraman.

Washington, D. C. ■ Thirty five movie makers in Washington, D. C., meet each month at 607 Fourteenth Street, N. W. While not formally organized as a club, this group engages in all the regular activities of other cine associations. A contest is now being planned. At recent meetings, members' films and *Quail Hunting*, together with *The Fall Of The House Of Usher*, from the League Club Library, were screened.

Scarsdale unit ■ The Cine Club of Scarsdale, N. Y., made up of young fellows between the ages of fifteen and eighteen, was recently organized. The first meeting featured a screening of the *Eastman Instruction Reel, Opportunity Knocks* and members' films, among them *Mortgage*, filmed by Sidney Silleck and a prize winner in the recent Pathex amateur filming contest. Sidney Silleck is president of the new group and Edward Fisher is secretary treasurer. Fortnightly meetings are held and the club has initiated a monthly news sheet giving program data and information on club activities.

Jersey City active ■ Thirty six members attended the latest meeting of the Hudson County Cine Club in Jersey City, N. J. The program featured a discussion of the Dusenbery method of exposure; a talk by W. H. Barlow on *The Range Of The Movie Camera;* the projection of *Canada And Niagara*, 800 ft., a scenic made by Robert Shannon, *Sunsets*, filmed by W. H. Barlow, a newsreel made by Joseph Schlitt and *Skycrapers, Waterfronts, Backyards* and *Metropolitan Bridges*, each a one reel film study made by Don Crawford. All films screened were considered as entries in the coming interclub contest with Hartford and New York.

Springfield drama ■ The Cinema Club of Springfield, Mass., has recently completed *Blood Money*, an amateur photoplay running over 400 ft., 16 mm., written and directed by Robert Moretti. Harold Lawler has been chosen president for this year and Miss Anita Bettie, corresponding secretary. *Blood Money* will shortly be shown publicly.

France ■ The amateur cinematographers' section of the Société Francaise de Photographie regularly holds two meetings monthly, one of which is devoted to discussions of technique and laboratory procedure while the other is given to practical talks, the demonstration of new equipment and the screening of members' films. On holidays, members gather for joint filming. The magnificently equipped studio of the Société Francaise de Photographie is available for interior work. G. Gronostayski is president of the section; Frederic Jeannot, vice president; M. Paturel, secretary.

Rushes ■ The Flower City Cinema Club in Rochester, N. Y., reports regular weekly meetings devoted to discussions of amateur movie making and the screening of members' films. Membership has increased.

■ Portland, Ore., high schools have produced an amateur photoplay dealing with high school activities. Teachers and students cooperated in presenting the drama which was screened at one of the professional theatres of that city.

■ The Candida Cinema Club, recently organized in East Boston, Mass., has produced a motion picture review in which all members participated. Plans are now being made for the production of an all exterior photoplay during the spring. Joseph Marino is president of the production unit; George Grace, director; Harold A. Gretsky, film editor; Lewis Monito, cameraman.

■ Working under the leadership of Marshall L. Faber, the Takoma Silver Spring High School Movie Club in Takoma Park, Maryland, has produced a comedy drama entitled *What Price Joy*. Other photoplays are planned for spring filming.

■ Zutto Players, amateur producing unit in Los Angeles, California, report progress in the production of their first picture, *The Toe*, a mystery melodrama. Harry J. Zutto is the director and other members of the technical staff are Bernard Wasserman, assistant director; Mrs. Harry J. Zutto, chief cameraman; Hans Trumpert, assistant cameraman; G. Searcy, art director; L. Peck, property man; W. Faes, locations; Miss Helen Lind, club secretary.

British amateurs

Birmingham ■ A recent program of the Birmingham A. C. A. featured the projection of a production made in 1924 by undergraduates of Oxford University. The units into which the club has been divided for the production of films for a club competition are progressing with their respective pictures. Two have combined to work together on a longer comedy drama to be entitled, *Ethel's Operation*. In behalf of the club, J. W. R. Mountford recently gave a lecture on cinematography for the Kidderminster Photographic Society. The lecture was accompanied by a screening of films made by members of the Birmingham A. C. A.

Bolton premiere ■ The Bolton Amateur Cine Association held a public screening of its latest production, *The High Test*, during the latter part of December. The screening crowded a local hall for three successive evenings. *The High Test* was directed by George N. Booth, assisted by C. Aspinall, and photographed by G. H. F. Higginson and Alan Morgan. The story was written by Mr. Aspinall and in the cast were S. Haywood, Miss H. Dixon, Miss M.

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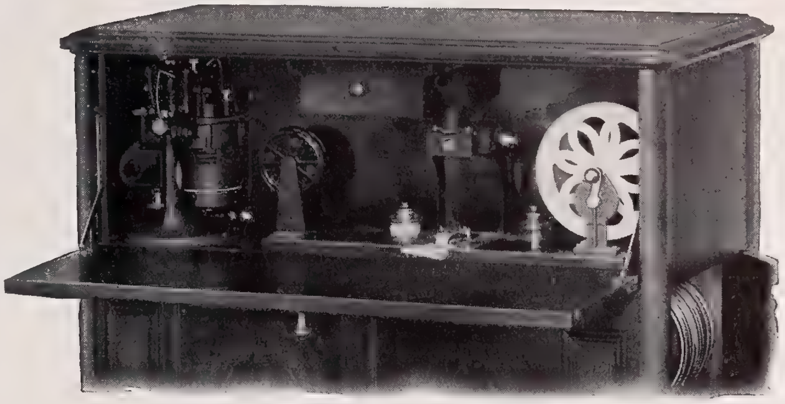

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Andrews, Miss D. Gornell, C. Aspinall, A. Wild, L. W. Gredy, A. Morgan, Dr. Taylor, Miss M. Pomfret, C. L. Booth, Miss L. E. Bowe, S. C. Steele, A. V. Booth, H. Steel, Mrs. A. Morgan, G. Whitehead and W. Warburton.

In London ■ Supreme Films, an amateur production unit in London, has completed its first picture, a film of the routine work in issuing motor licenses, made by the club for the Middlesex County Council. This group is now preparing the script of a comedy to be filmed this spring.

R. P. S. ■ In addition to its other activities, the Kinematograph Group of the Royal Photographic Society holds monthly program meetings for the projection of members' films and other features. At recent meetings were screened *Behind The Scenes At A Great Hospital*, a publicity picture filmed by S. Gay French, *Light Rhythms*, an abstract picture made Oswell Blakeston, and *The Man Who Was Late*, produced by Mr. French.

Manchester ■ The Manchester Film Society has recently acquired the use of a well equipped studio for interior filming. Sufficient lighting equipment is now at hand for the production of an elaborate amateur photoplay. Members of the society are planning experiments with 16 mm. talkies. Future productions of this society will be on 16 mm. film.

West Middlesex ■ The West Middlesex Amateur Film Club recently held a two evening public screening of members' films and club productions. On the program were European travel films made by Mrs. L. B. Atkinson; *Nap*, a film story produced by P. T. Davies; *North Wales*, a scenic filmed by F. E. Studt; *Madeira*, filmed by A. Falconer; *Vacation Time*, taken by R. G. Lawrence; *Romany Love*, a club production; *Duex Lapins A Bruxelles*, made by R. Pepperell. Recent club programs were devoted to the projection of special professional films, followed by a discussion of their technique, talks on amateur movie making problems and a semi social program. A novel entertainment idea evolved by this club for meetings is a full rehearsal of scenes already shot. Actors and directors go through their paces in as nearly as possible the way they did when the scenes were really made. Following these recapitulations of the production procedure, the scenes themselves are screened. Thus the nontechnical members of the club are given a concise and condensed idea of various amateur production methods.

News of the industry

[Continued from page 147]

provided which cuts out the special transformer, allowing the projector to be used for universal operation. Besides a highly perfected optical system, the Victor 3-G incorporates every well designed, dependable feature for which the machine is noted, these being direct gear drive with clutch control, built in rewind, rack focusing and many other features. The new Victor 3-G is distinguished from the Model 3 in that it has, in place of the pedestal base, a receptacle base which houses the transformer.

The
CINÉ-KODAK
News
MARCH-1931

Cloud and flower filming are stressed in the March issue of "Cine-Kodak News"

"Cine-Kodak News" ■ For that indecisive month just between spring and winter the March *Cine-Kodak News*, lively and helpful journal of the Eastman Kodak Company, features the following articles: *Accumulating Cumulus*, a discussion of cloud filming; *The Flowers That Bloom In The Spring, Tra La*, suggestions for effective contrast of the winter and spring landscape; a miniature scenario outline for dog lovers from *Your First Fifty Pictures;* a detailed discussion of animated model movie making; *Cine Chat;* and the usual pages of Kodascope and Cinegraph releases. A copy of the *News* will be sent to interested cine amateurs on request to the Eastman Kodak Company, Rochester, New York.

Meyer catalog ■ A complete line of cine lenses as well as other interesting optical accessories are covered in the new *Hugo Meyer Lens Catalog*. Therein are described and listed such widely known lens series as the Kino-Plasmats, the Trioplans and the Tele-Megor telephoto lenses of wide aperture. Each one of these series, as well as all other optical products marketed by this firm, is of the recognized high standard maintained in the output of Hugo Meyer and Company whose factories are at Gorlitz, Germany, and New York offices at 245 West 55th Street. 16mm. workers will find much of interest in this catalog which is available upon request.

Inclusive insurance ■ Very favorable insurance arrangements are possible through Dwight H. Muckley, 55 John Street, New York City, on all cameras, projectors and other motion picture equipment. Keeping up to the times, it is planned to cover losses through airplane or dirigible flight, theft from unattended automobiles, destruction from electrical troubles, loss while being refinished or repaired and while the owner is in Russia, which country is excepted from some policies now written. Mr. Muckley has given special study to this kind of insurance and invites inquiries from movie amateurs concerning it.

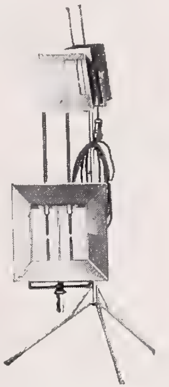
B. & H. precision ■ Movie makers who are mechanically inclined may be interested in an article, *Precision In Shop Methods Contributes To Success*, which appeared in *The Iron Age* for December 25, 1930. The article is illustrated by many photographs taken in the plant of Bell & Howell and describes in a most interesting way many of the important machine operations involved in the making of Filmo Cameras. The emphasis on precision in manufacture, together with the efficient methods of fabrication illustrated, explains in part the widespread popularity of this firm's product in the hands of the amateur. The article was written by C. A. Ziebarth, secretary and general superintendent, Bell & Howell Co., Chicago.

9.5mm. transfer ■ Successful optical printing from 9.5 to 16mm. stock is well demonstrated on several samples of film sent for inspection by George W. Colburn, 7228 North Clark Street, Chicago. Mr. Colburn announces that he will be glad to advise with amateurs who desire the transfer of 9.5 to 16mm.

Effects with filters ■ With the coming of the spring season and outdoor work, many amateurs will be interested in the series of effect filters made by George H. Scheibe, 1927 West 78th Street, Los Angeles, California. In a most interesting leaflet recently noted, there is described and illustrated the precise

$25 buys all the light you need for *f*:3.5 Movies

The picture at the left shows what can be done at *f*: 3.5, normal camera speed, with one Little Sunny Twin 10 feet distant. This picture was made in a dark basement, with no other light to help.



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245 West 55TH St. N.Y.C.

effect of each of these filters so that a prospective seeker can find exactly which professional effect he wishes to secure. Of special interest are the series of "fog" filters (which, among other things, are useful for double exposed title backgrounds), the diffused, graduated and white irises and many others.

Service in Saskatchewan ■ Canadian movie makers and cine enthusiasts traveling in Canada will be glad to learn of the establishment of Regina Photo Supply, Ltd., at 1924 Rose Street, Regina, Saskatchewan, where they may go for help and service in all of their movie making interests.

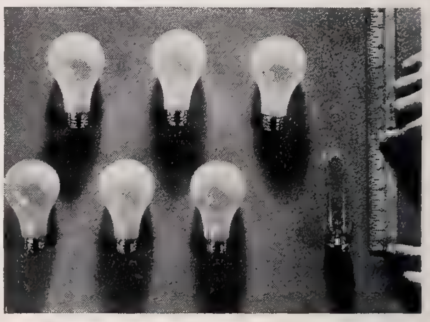
Canadian travel ■ With the offer by Canadian National Railways of over fifty reels of 16mm. film for free loan screening, readers of MOVIE MAKERS will now have the privilege of seeing in graphic detail the magnificent scenery, thrilling year round sports and picturesque local customs for which Canada is famous. Cine enthusiasts, planning a coming vacation and impatient for new worlds to conquer, will particularly appreciate these advance suggestions of the splendid opportunities offered their own cameras. Requests should be addressed directly to Canadian National Railways, Montreal, Canada.

"Filmo Topics" ■ The March journal of the Bell and Howell organization promises to be replete with an interesting variety of material, including *Filmo Joins The Army* by Captain Cleveland of the Coast Artillery Corps; No. 15 in the series of *Facts About Filmo* by J. A. Dubray; *Composition In Motion Pictures*, a discussion of the artistic principles which any amateur can apply, and other interesting items, among which are *Titling Your Films* and *A Naturalist Goes "Filmo."*

Ad correction ■ MOVIE MAKERS regrets a typographical error which appeared in the February issue in the advertisement of the Arc Film Co., 630 Ninth Ave., New York City. The price of seven reels of the *Cristus* film for 16mm. projectors was given as $20; the proper price is $200.

Anniversary ■ February 5th, 1930, marked another milestone of memory in the life of Jean Acme Le Roy, pioneer motion picture experimenter, inventor and exhibitor, for it was on this date, in the year 1894, that Le Roy successfully demonstrated the first projection of a motion picture enlarged on a screen. Although but eighty feet of film was available for the showing at that time, it was enough to demonstrate to the little group of professional men there assembled that, through Le Roy, the "impossible" had come true.

Kodatitles ■ Such, in the future, will be the name of the well known products offered by the Kodascope Editing & Titling Service, 350 Madison Ave., N. Y., thus aligning them in name with the many other products offered the home movie maker by The Eastman Kodak Company.



It would take six of these ordinary globes to match light of the Filmo GG, right

Western titles ■ An attractive title service which has been inspected by this department is offered by Western Cinema Title Co., P. O. Box 793, Chula Vista, Calif.

Eastman speeds 35mm. ■ Professional cameramen and users of 35mm. film are now to be granted new possibilities in film speed through a special panchromatic emulsion recently produced by the Eastman Kodak Company. It is stated that this new film is approximately three times as fast as that previously in use and that its color sensitivity has been greatly improved. An interesting result of the use of this faster emulsion is pointed out in the greater depth of a focus obtainable under all conditions and especially in pictures taken by incandescent light. This is because of the fact that the greater sensitivity of this ultraspeed film will allow the lens to be stopped down. It will mean also that photography is possible in places where lighting conditions were formerly too difficult.

Holding device ■ A handy little accessory for those extra steady pictures which are so effective on the screen is announced this month by Ernest M. Reynolds of Cleveland. This device is made of light weight metal and is in the form of a "spade handle," provided with a corrugated, positive grip. In use, it is attached to the camera by means of the tripod socket, giving a very dependable and steady means for holding.

Educational films

[Continued from page 142]

which promises to bring about a closer relationship than has existed in the past between advertisers and the motion picture industry, is to be held because of new distribution channels, the advent of sound and color, the development of the 16mm. film and other factors which have increased the importance of movies in their influence on the buying public.

On visual instruction ■ *Filmo Motion Pictures In Visual Education* is the title of a new booklet issued by the Bell & Howell Company which will be of interest to members of the teaching profession, school executives, parents of school children and college students and others wishing the latest data on visual instruction.

The use of sound motion pictures in education is one of the subjects treated along with discussions how to secure a supply of educational films, how schools can make their own movies, how to care for 16mm. films and also there is an interesting section entitled *Pointers For Projectionists.*

Copies of the booklet may be secured free upon request to W. F. Kruse, Educational Department, Bell & Howell Co., 1801 Larchmont, Chicago.

Natural history ■ Interested in filming unusual aspects of aquarium denizens, Dr. H. G. Hankins, League member of Durban, South Africa, is at present awaiting an opportunity of recording a species of reptile which devours eggs. The snake, which is nonpoisonous and of about three feet in length, covers the entire surface of the egg with a coat of saliva and then stretches its mouth until it is able to encompass the egg. Ivory tipped projections from the vertebrae of the neck act as a saw and open the egg.

The snake is kept in a glass cage in the aquarium and, being nocturnal in habits, will be filmed by means of interior lighting equipment. An interesting sequence of the film is to consist of a dissection of the neck, showing the mechanism by which the egg is broken, this operation to be performed by the keeper of the institution who is cooperating with Dr. Hankins in recording the feeding habits of the reptile.

Another interesting subject at the aquarium to be recorded is a fish which protects its young by taking them into her mouth at the approach of danger. Dr. Hankins has also recently secured equipment for microscopic filming and plans to produce films of minute life for his educational nature series.

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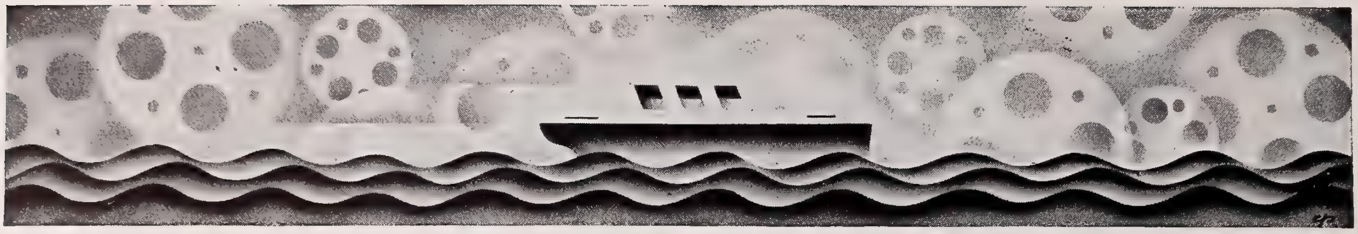

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine—VISIT THEM!

UNITED STATES

ARKANSAS

Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 1729 Tyler Ave.
Glendale: Mowry's Photo Service, 223 S. Brand Monica Blvd.
Hollywood: Bell and Howell Co., 6324 Santa Monica Blvd.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Ries Bros., 1540 Cahuenga Ave.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Billy Burke, 5372 Wilshire Blvd.
California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
SAN FRANCISCO CAMERA EXCHANGE, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
Westwood Cinema Studios, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carillo.
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Santa Paula: Music Shop, 944 Main St.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.
Kendrick-Bellamy Co., 16th St. at Stout.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Miami Beach: Cox Studios, Inc., 134—23rd St.
J. R. Willis, 737 Lincoln Rd.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Strand Camera Shop, 9 Second St., North.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
LaRoy H. Zehrbach, 148½ Walton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 308 S. Wabash Ave. at Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-28 E. William St.
Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington S.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Des Moines Music Co., 810 Walnut St.
Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
J. Arnold Wright, 7 S. 6th St.
Salem: Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.

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Visual meeting ■ Presenting a most interesting array of speakers and subjects, the 1931 meeting of the National Academy of Visual Instruction was held in Detroit at the Fort Wayne Hotel February twenty fourth and twenty fifth concurrent with the annual session of the Deparment of Superintendence of the National Education Association, everyone interested in the important and rapidly developing visual instruction field being welcomed at all regular sessions, according to Ellsworth C. Dent, secretary of the Academy.

The first session of the meeting opened with a round table discussion on *The Administration Of Visual Instruction*, recognized leaders in the field making a presentation of data on various aspects of this important topic. *Training Teachers In Effective Visual Instruction, Progress In Visual Education In 1930-1931* and *Reports Of Recent Research In Visual Instruction* were among the topics of later sessions while a business meeting, open to members only, at which the reports of various committees were presented, and an address by Dr. Willis Sutton, president of the National Education Association, terminated the convention.

Members of the Academy were invited to view the excellent work of the Department of Visual Instruction of the Detroit Public Schools and a complete and extensive exhibit of visual aids was available for inspection.

Canadian films ■ Production of over half a million feet of technical and instructional films is now being undertaken by the Canadian Government Motion Picture Bureau of the Department of Trade and Commerce, according to H. C. Badgley, director of the Bureau. The films will be distributed on both 16 and 35mm.

The primary purpose of the films is to spread knowledge of Canada in its various aspects throughout the world with the view of creating greater interest in Canada, its people and industries, and to encourage tourist travel, trade and better international relations.

In regard to the free passage of films between Canada and the United States, by mutual consent, importation of film belonging to the governments themselves is free. Commercial films may be imported into either country for restricted periods free provided a bond covering their value is placed, this amount to be refunded on exportation.

Concerning free international exchange of educational films, it is extremely interesting to note that such unrestricted interchange is now under consideration by the League of Nations through its agency, the International Institute of Educational Cinematography, a subsidiary of the League

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Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet. Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Gallup: Willis-Barnes Co.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
CULLEN, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Herbert & Huesgen Co., 18 E. 42nd St.
King Cole Entertainment Service, Inc., 203 E. 26th St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift and Art Shop, 27 Market St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
Yonkers: ***JOSEPH F. BLATZHEIM,*** 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: Gift and Camera Shop, 4 E. Fourth St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
FasFoto Finishing Co., 2114 Reading Rd.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson.
Veazey Drug Co.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: L. G. Harpel, 757 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 1306 Walker Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

located in Rome, Italy, and it is hoped a plan whereby this may be accomplished will soon result.

16mm. on insurance ■ Films of the various benefits of insurance are to be extensively used for school, club and other group showings during what is to be known as "Publicity On Insurance Week" to be inaugurated in New Haven, Conn., March fifteenth for the purpose of educating the public to the many different uses of insurance other than the well known fire and liability coverages, according to League member Leonard W. Fish. Films distributed free by the various insurance companies are to be used in this educational campaign, a wealth of these subjects now being available.

News flashes ■ Talking pictures have been adopted for undergraduate work in Hunter College, New York City, it is reported, while Middlesex, England, is working out plans for daily forty minute talkie programs in the public schools. Extensive purchase of 16mm. talkie equipment for use in New York City public schools has been reported by the Victor Animatograph Corporation.

■ For use in the physics department of Eastern High Schools, Detroit, Fred Beddow, instructor, recently requested *Learning To Fly*, reviewed through the courtesy of the Curtiss-Wright Corporation, and *The Potter's Wheel*, a General Electric subject, offered in the *Free Films* column. Such projection of suitable 16mm. industrial educationals, reviewed each month in MOVIE MAKERS, is a phase of classroom visual instruction that is becoming increasingly widespread, such films supplementing and showing a practical application of the subjects being taught.

■ Thirty three county libraries in California distribute visual aid material, according to a recent government bulletin entitled *County Library Service To Rural Schools*, many of these institutions providing motion picture equipment as well as films. The Burlington County Library in New Jersey is said also to circulate motion picture films as part of its service.

■ Twenty three educational subjects in the film library of the Bureau of Mines, Department of Commerce, are now available on 16mm. from the Pittsburgh Experiment Station of the Bureau, located in Pittsburgh, Pa. The films largely concern the mining and manufacture of various minerals.

■ Films of the Tenth Grand Chapter Congress of the international commerce fraternity, Delta Sigma Pi, will bring the story of the congress, recently held at Detroit, to those members who were unable to attend. The 16mm. record, taken by J. Robert Johnson, Chicago, is to accompany H. G. Wright, secretary of the organization, on a nation wide visit to fraternity chapters, it is reported by the Bell & Howell Co.

■ Natural science and social science are the classroom subjects in the teaching of which films are most extensively employed, it was found in a recent government survey. Physical education, manual and industrial arts, home economics, English and commercial subjects are also extensively taught by means of film, it was learned.

FREE FILMS ■ *Subjects listed are available on loan free except for postage. Films on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Dates cannot be promised in advance. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership but is a general service.*

Note—Since complaints have been made by those lending films that there are often unjustifiable delays in returning films and that sometimes they are not returned at all, in future anyone who either delays or loses a film will no longer be eligible to borrow free films through this service.

News of the use made of the films borrowed will be appreciated. Please address letters on this subject to the editor of this department, Louis M. Bailey, MOVIE MAKERS, 105 West 40th St., New York, N. Y.

■ *Blasting The Water Highways Of America*, one reel, reviewed through the E. I. du Pont de Nemours & Company, demonstrates the use of a special kind of dynamite in underwater blasting. Dredging in the Port of New York and in the Great Lakes region is shown in an interesting and instructive manner.

■ *Great Caesar's Ghost!* one reel, reviewed through the courtesy of the Navy Recruiting Bureau, is a travel film in which American sailors visit various cities in Italy. Amusing animated sequences and some well photographed and interesting shots of Mount Vesuvius, Venice, Milan and Rome are contained in this film which is available for large group projection. In requesting this and other Navy films, amateurs are asked to state whether or not they are equipped for sound projection as these subjects will be issued with synchronized discs if demand warrants.

■ *The Panama Canal*, one reel, offered by the General Electric Company for group screening only, tells the story of this great engineering accomplishment and shows how the canal is operated.

■ *Jinx*, one reel, distributed by the Department of Health within New York State only, is an animated comic cartoon dealing with the necessity for exercise, pure food, regular physical examination and fresh air. This film should be effective in presenting these facts to industrial groups to which the most elementary appeal must be made.

PRE-INVENTORY SPECIALS

16mm. Q.R.S. Cameras, including case, new, each....	$ 19.50
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16mm. De Vry Model D 250 Watt Projector, new.......	79.50
35mm. Kinamo with Motor, Carl Zeiss f:2.7, very good	39.50
9.5mm. Pathex with motor attached, very good.........	12.50
35mm. De Vry, Goerz Cinegor f:2, very good........	89.50
35mm. De Vry, 3" Hugo Meyer f:1.5, very good....	97.50
16mm. Cine Kodak, Model A with f:3.5, very good......	49.50
16mm. Victor 5, Hugo Meyer f:2.9, very good..........	160.00
Hugo Meyer 3½-4¾-6" Combination, very good........	49.50
15mm. Goerz Hypar f:2.7, very good	34.50
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1" Dallmeyer f:1.9, new......	29.50
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Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  Eastman Kodak Stores, Inc., 427 Milwaukee St.
  Photoart House of Milwaukee, 226 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
  Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
  Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
  Harringtons, Ltd., 386 George St.
  Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty. Ltd., East St.
Toowoomba: Kodak (Australasia) Pty. Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty. Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
  Harringtons, Ltd., 10 Rundle St.
  Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.
  McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., Ouvidor No. 88.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
  Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
  Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
  Film & Slide Co. of Canada., Ltd., 205 Paris Bldg., Portage Ave.
  Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Kingston: Thomson Photo Specialty Company, 69 Clarence St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St.
  T. Eaton Co,. Ltd., Dept. V-6, 190 Yonge St.
  Film & Slide Co. of Canada, Ltd., 156 King St W.
  Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
  H. de Lanauze, 1001 Bleury St.
  Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
  T. Eaton Co., Ltd., 325 St. Catherine St. W.
  Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
  Gladwish & Mitchell, 7 Cypress St.
  Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
  Eckhardt and Pieper, Casilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
  Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
  V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St., Cheapside.
    N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
    N. W. 11: Photographia, 873 Finchley Rd. Golders Green.
      S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
    S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
    W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
      Service Co., Ltd., 289 High Holborn.
    W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
    W. 1: Bell Howell Co., Ltd., 320 Regent St.
      J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
      Wallace Heaton, Ltd., 119 New Bond St.
        47 Berkeley St., Piccadilly.
      Westminster Photographic Exchange, Ltd., 62 Piccadilly.
        111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris I:M. Assemat, 95 Rue des Petits-Champs.
  VI: Grande Librairie Universelle, 84 Boulevard St. Michel.
  IX: Jose Corti Library, 6 Rue de Clichy.

GERMANY

Berlin, S.42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
  Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
  Fotohandel Ter Meer Derval, Fred. Hendriklaan 196.
  Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
  Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
  M. L. Mistry & Co., 46 Church Gate St., Fort.
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
  Photographic Stores & Agency Co., 154 Dhuramtolla St.
  M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6. (29).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4. (106).

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
  R. Konishi and Co., Nagahoribashi-Suji.
  T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
  R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
  Kodak Mexicana, Ltd., Independencia 37.
  "La Rochester," Av. 16 de Septiembre 5.
  Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
  Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak (Australasia) Pty. Ltd., 681 Colombo St.
  Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak (Australasia) Pty., Ltd., 40 Princes St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
  Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
    Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
  Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  Y. Ebata & Co., 33 Coleman St.
  Kodak, Ltd., 130 Robinson Rd.
  Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
  H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues.
  Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
  Zulauf (Vorm, Kienast & Co), Bahnofstr, 61.

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Dealers Listed in Black Face Italics Are Advertising In

$3 a year (Canada, $3.25, Foreign, $3.50); 25c a copy (Foreign 30c).

MOVIE MAKERS

105 West 40th Street
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Closeups—What amateurs are doing

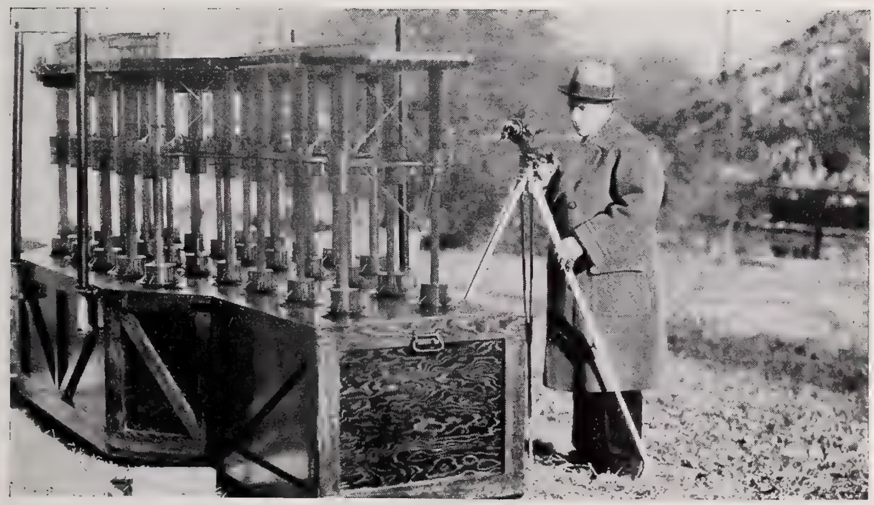
JAMES W. MOORE

■ League member Niels-Eske Brock of Brooklyn, N. Y., in his film, *Tieing A Dry Salmon Fly*, presents an outstanding example of the true amateur motion picture. Being an enthusiastic angler as well as an able movie maker, Mr. Brock has used his camera to show us in clear and fascinating detail the delicate and painstaking artisanship which lies behind the gay make believe of a dry fly. Here is a subject which only an amateur might film and should suggest many another in the special province of the amateur cameraman.

■ One more good movie camera went to the bottom of the sea in the recent Varick Frissell filming expedition among the North Atlantic seal fishermen off Labrador. The hunters approached the seals rapidly, often leaping from ice cake to ice cake, and members of the expedition had to follow as quickly as possible if they were to capture vivid and realistic pictures. When open water was encountered, which defied leaping without the use of all fours, the camera would be grasped by the end of the tripod and, with a long pendulum swing, would be sent flying over the water into the arms of another member of the company. It was inevitable that sooner or later some one would miscalculate in the performance of this ritual but luckily it was not until after the expedition had secured its most thrilling scenes in the vast seal herds.

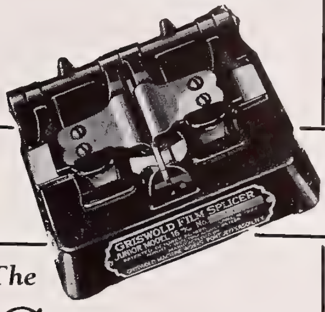
■ With the culmination of over fifteen years of invention and experiment before him in an exact scale model, League member Edward R. Armstrong of Claymont, Del., took time out to film this materialization of his dreams. It is the Armstrong Seadrome, designed as a floating though firmly anchored island and landing field for transatlantic plane service, ultimately to be carried straight to Europe over a series of seven of these dromes. Fantastic as this Jules Verne scheme may seem, it has been successfully tested with larger models under actual sea conditions and the system has the endorsement and cooperation of such authorities as the United States Navy Department, Rear Admiral Richard E. Byrd, Col. Charles A. Lindbergh, Igor Sikorsky and many others. Perhaps another generation of movie makers may soon be filming their flights to these man made islands.

■ Filming stage plays, vaudeville acts and presentations in the theatre must, in all likelihood, be a closed field to cine amateurs. This question was brought to a test recently through the public spirited attitude of a League member in the Middle West who took the trouble to exhaust the possibilities of securing permission for this rather unusual kind of amateur experiment. Through the courtesy of Motion Picture Producers and Distributors of America, Inc., the "Hays Organization," the reasons for denying these filming opportunities to amateurs are set forth. Every stage production is capable of modification into screen fare and is frequently copyrighted against film reproduction before it is given theatrical release. While the probability of the average amateur's making commercial use of films he might take of stage offerings is remote, yet, the existence of these amateur reels is, in itself, a violation of the copyright. Amateurs who wish to make films of this kind are advised to arrange for advance permission through the producer of the stage feature that it is desired to film.



Inventor of floating islands for airplanes films finished model

What a break!



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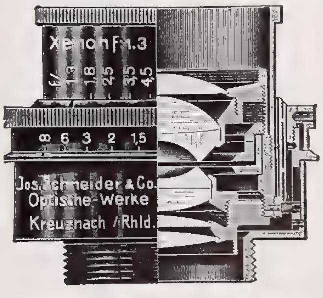

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1. **THE DROP KICK.** Richard Barthelmess, Barbara Kent, Dorothy Revier and Hedda Hopper combine to make this film one of outstanding entertainment. As the name indicates, the glamour and excitement of college football predominates. Yet it is nicely balanced with touches of keen dramatic action, comedy and pathos. You'll like "The Drop Kick," No. 8165; 5 reels; base rental $8.75.

2. **THE NIGHT CRY.** The ever popular wonder dog, Rin-Tin-Tin, in a drama of the western sheep country. To many, the name of "Rinty" is sufficient promise of royal entertainment; and in this production, the splendid dog is given full opportunity to display his native and acquired talents alike. No 8167; 5 reels; base rental $8.75.

3. **ORCHIDS AND ERMINE.** Colleen Moore, Jack Mulhall, Sam Hardy and Gwen Lee do a fine piece of work in this rollicking comedy. To avoid notoriety, Jack, a wealthy oil magnate, has his valet, Sam Hardy, assume his name. Gwen Lee scents money, and sets her cap for the versatile Mr. Hardy, while Jack finds Colleen much to his liking. Love's sweet dreams become involved in uproarious predicaments—a really fine picture. No. 8166; 5 reels; base rental $10.

4. **HILLS OF KENTUCKY.** Rin-Tin-Tin again, with Jason Robards, Dorothy Dwan and Tom Santschi, in a drama of the mountaineers. "Rinty" is cast as the leader of a wild dog pack, which he later faces in a tremendously thrilling battle to save a child's life. Rin-Tin-Tin is at his best in this fast moving film. No. 8168; 5 reels, base rental $8.75.

5. **RUBBER TIRES.** In this epic of the automobile tourist, Bessie Love, Harrison Ford and Junior Coghlan contrive to keep you well entertained. An ancient vehicle, in which the Stack family comes to frequent grief, develops to be the original touring car—much in demand by its maker. Ignorant of this, the "Stacks" repeatedly try to dispose of it. "Rubber Tires" is good fun. No. 8169; 5 reels; base rental $7.50.

6. **YOUNG APRIL.** The Schildkrauts, Rudolph and Joseph, together with Bessie Love and Bryant Washburn, become highly involved in the political unrest of the kingdom of Belgravia. The unusual dénouement is typical of the suspense cleverly maintained throughout. No. 8170; 5 reels; base rental $7.50.

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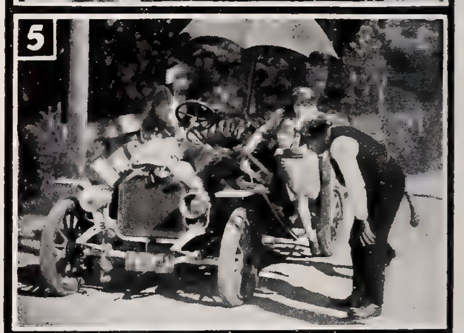
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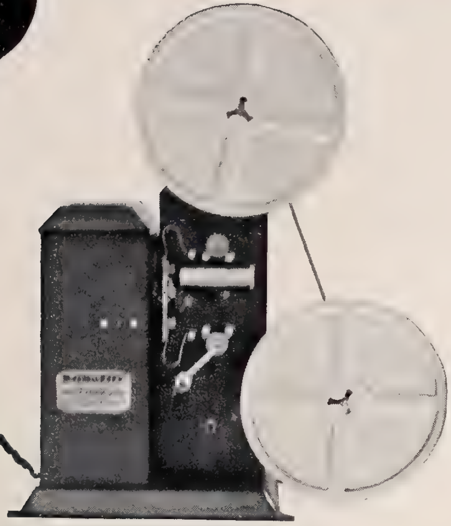

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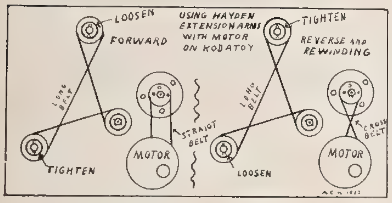
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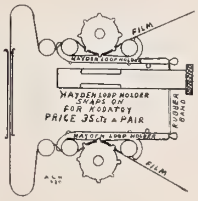
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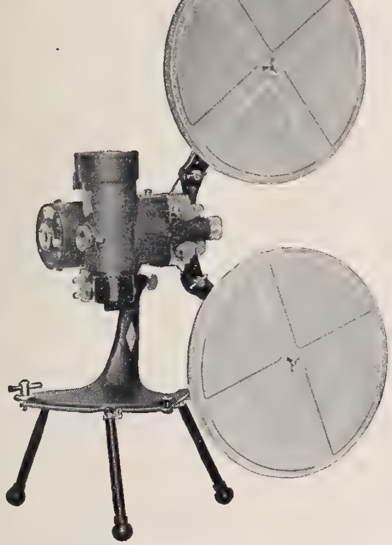

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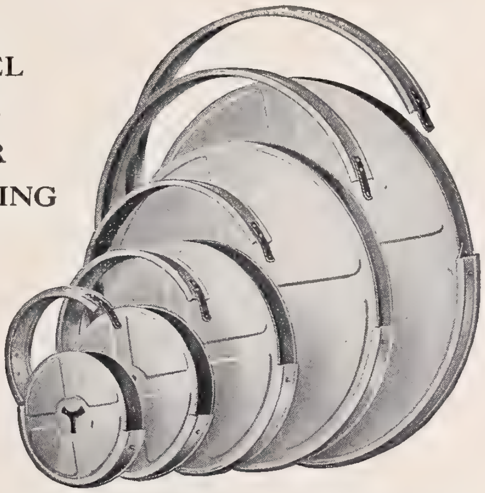

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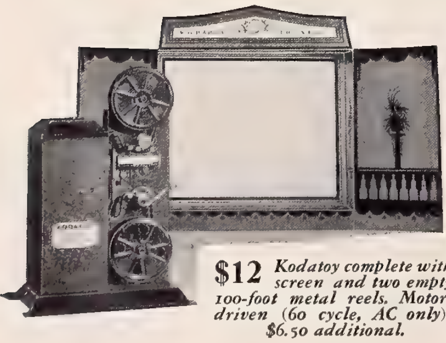

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ROCHESTER, NEW YORK

MOVIE MAKERS

OF CONGRESS

Magazine of the Amateur Cinema League, Inc.

APRIL, 1931

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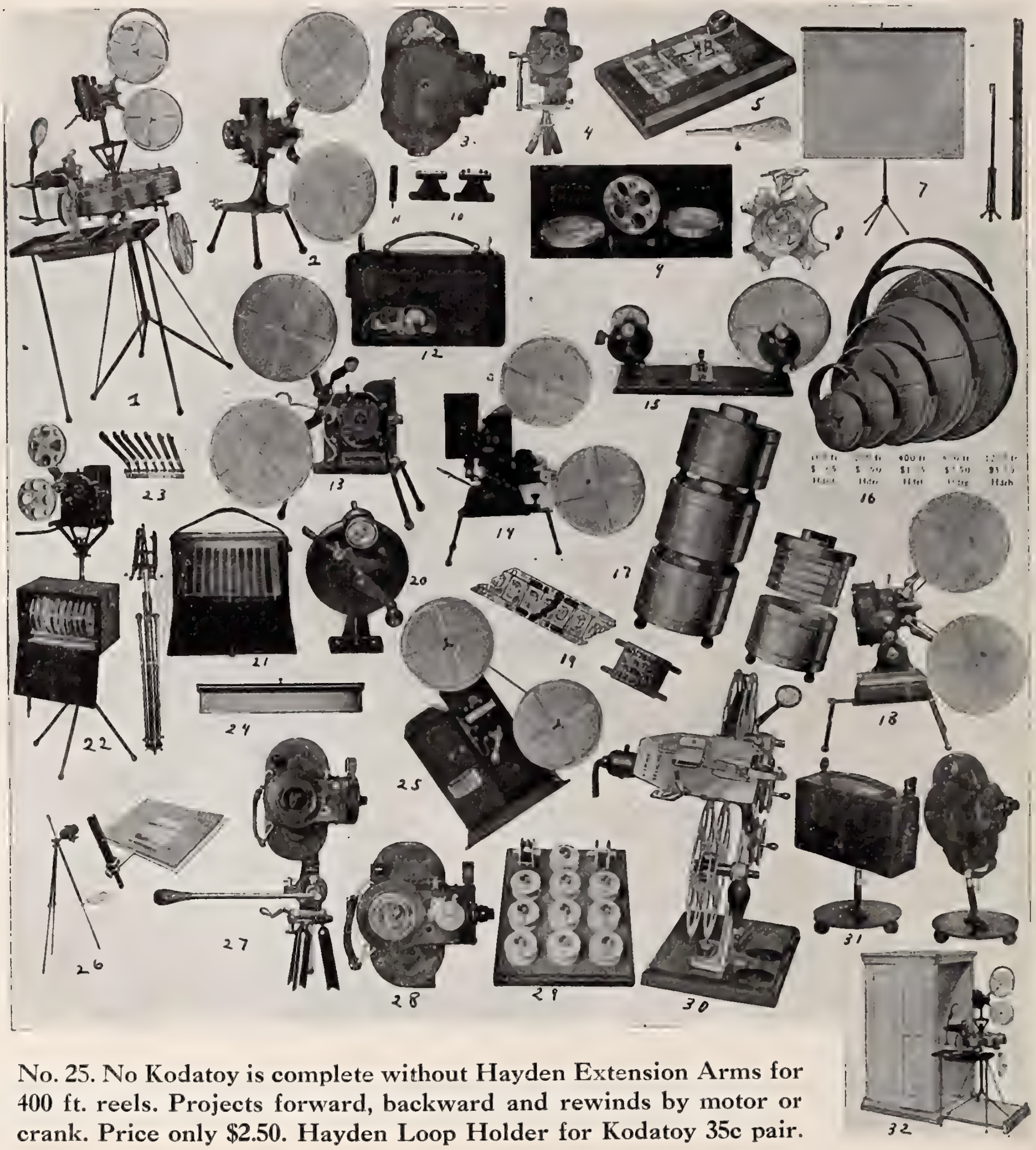

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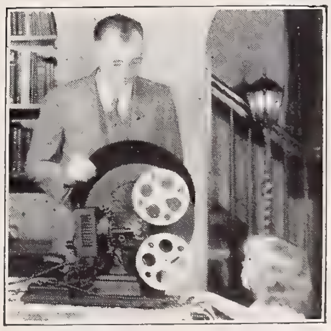

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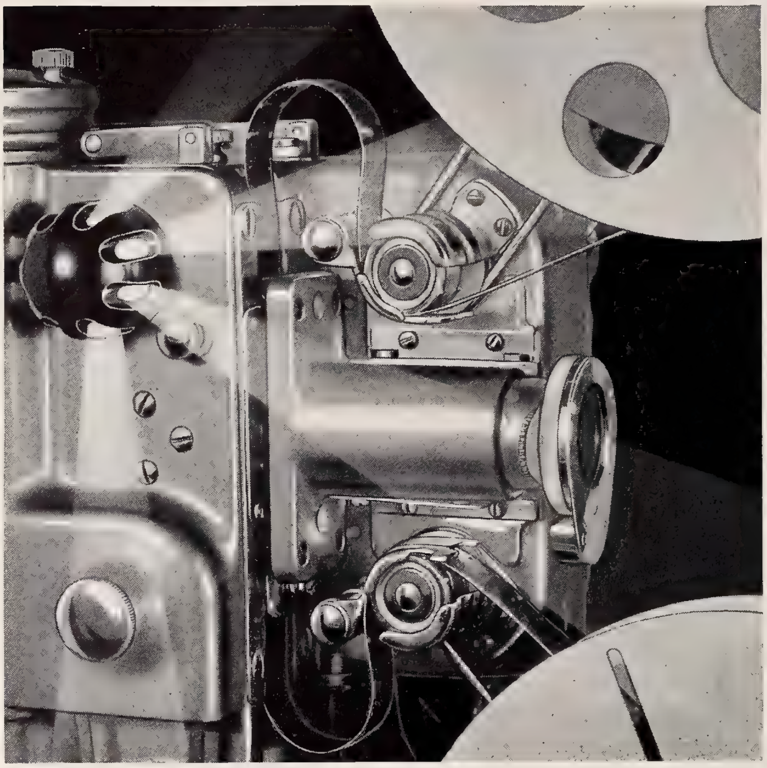

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The AMPRO
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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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Featured releases for home and school

■ AXELBANK, HERMAN, N. Y. C. A subject that should be of greatest interest to those amateurs who enjoy a good film fight is announced by this distributor. The bout portrayed in this reel, however, has the additional attraction of figuring in pugilistic history, *The Ganz Nelson Fight,* 400 feet, showing this famous championship bout, is now available to amateurs.

■ THE BELL & HOWELL CO., Chicago. Ufa talking films, each about 400 feet in length and supplied with duplicate disks, are *The Motherly Oak,* the tree and the animals it shelters; *Views Of The Sea,* a study of coelenterates; *Sleeping Death,* the story of Africa's sleeping sickness; *An Ancient Art,* modeling in wax; *Amazing Animal Habits,* the strange powers of instinct. Silent releases are two *Felix The Cat* comedies, *Outdoor Indoor* and *Arabiantics,* each on 400 foot reels, and these Ufa films: *Treacherous Waters,* the deadly Pirhana of the Amazon; *Miracles Under The Microscope,* common animals and microscopic objects; *Gritty Pups,* hunters' dogs; *Animals And Their Families; Visit To Mother Nature,* a hike over the countryside.

■ EASTMAN KODAK CO., Rochester, N. Y. The *Cinegraphs* offered by this library are this month reduced in price from $7.50 to $6 per 100 ft. reel. These films, including adventure, natural history, animated model and cartoon, world war, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. *Kodak Cinegraphs,* a new illustrated, descriptive catalog.

■ EMPIRE SAFETY FILM CO., N. Y. C. A wide selection of comedies, scenics, sports and educationals is offered the home projectionist by this library. Catalog upon request.

■ HEMENWAY FILM CO., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

■ HOME FILM LIBRARIES, INC., N. Y. C. Talkies are featured in the special releases of this library for April. A typical program includes an *Oswald Cartoon,* a *Grantland Rice Sportlight,* a *FitzPatrick Traveltalk* and a *Slim Summerville Comedy;* five reels in all. Feature films such as *His Lucky Day,* with Reginald Denny, *Mounted Stranger,* with Hoot Gibson, and *The Shannons Of Broadway,* with the Gleasons, are also available in synchronized form.

■ HOLMES LECTURES, BURTON, INC., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

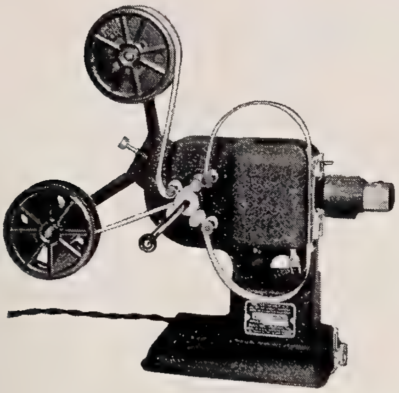
■ KODASCOPE LIBRARIES, INC., N. Y. C. *The Prairie Pirate,* a full length feature picture with Harry Carey, Robert Edeson and Fred Kohler, is especially emphasized this month. Gun play and fearless horsemanship characterize this exciting action story. Five hundred other subjects, listed in a new catalog now available, may be secured from branches of this library located in cities throughout the United States and Canada.

■ PATHEGRAMS, INC., N. Y. C. Releasing both 9.5 and 16 mm. sound and silent subjects, this library announces sound films in each of the following well known series: *Pathe News, Pathe Audio Reviews, Pathe Features, Aesop's Fables, Grantland Rice Sportlights, Vagabond Series* and *Two Reel Comedies.*

■ UFA FILMS, INC., New York City. The excellent and varied 16 and 35 mm. educational film library of this company, consisting of over fifty one reel subjects, is offered in silent and synchronized form for school use. Entertainment versions are available for home and classroom. Titles are listed on page 103 of February MOVIE MAKERS.

■ REYNOLDS, ERNEST, M., Cleveland, Ohio. *The Big Step,* 100 feet, depicts in a very interesting manner the higest canal lock in the United States. *Westward Bound,* 100 feet, is a condensed volume of the highlights of western scenery. The *Gold Seal Catalog,* listing many other interesting subjects, is available.

MOTIOSCOPE PROJECTOR



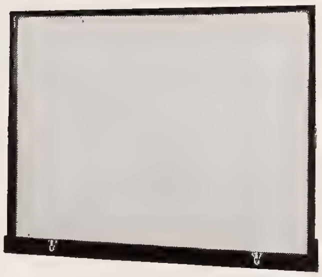
PRICE $15

The Motioscope, an inexpensive 16 mm. hand-driven projector, fills a want long felt by those who do not desire too large a picture or too long a throw.

It is ideal for use in editing films, and single pictures may be shown without damage to film. Holds reels up to 400 ft. size.

Equipped with a 50 watt bulb, it will produce a perfectly steady, brilliantly-illuminated 3 x 4 foot picture, equal to any shown with machines selling at considerably higher prices.

Universal Motor for Motioscope Projector, for A. C. or D. C. current	$6.50
Fibre case for projector	2.50
Extra 1½" Ilex Projection Lens for larger picture	2.50



SPECIAL WILLOU *beaded surface* SCREENS

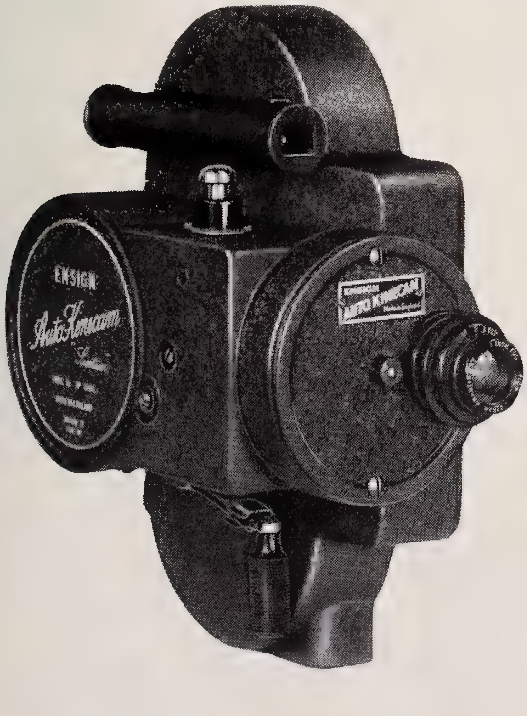
A fine-bead, brilliant reflecting-surfaced, collapsible screen, in a finely-finished wooden carrying case.

By special arrangement with the manufacturers, we are able to offer these screens at prices considerably below their actual value:

30″ x 40″	$12.00
36″ x 48″	$15.00

ENSIGN AUTO-KINECAM

When you inspect the new Ensign 16mm. Auto-Kinecam, we suggest that you pay particular attention to the shutter operation. Note the smoothness with which the mechanism moves, even when set at 64 exposures per second. There are no in-and-out-of-focus pictures with the Auto-Kinecam because the variable-pressure device on the film gate keeps the film exactly in the focal plane at all speeds.



In order to fully appreciate the various features of the new Ensign Auto-Kinecam, your personal inspection is suggested.

Price, $115.00
including velvet-lined leather case.

Send for complete booklet.

WILLOUGHBYS

110 WEST 32ND STREET, NEW YORK CITY

Complete Kodacolor Equipment

for Filmo Personal Movie Cameras and Projectors

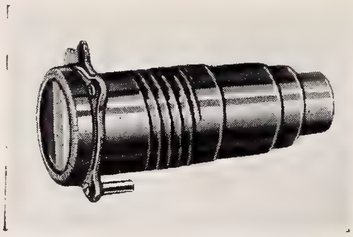
The Cooke Special F 1.8 Lens

This spring, give your movies the added appeal of full natural color. Kodacolor movies taken with Filmo and the Cooke Special F 1.8 lens have such beauty that you'd think them hard to take. But they're not—no more so than black and white pictures.

And, in addition to being ideally corrected for Kodacolor, the Cooke Special F 1.8 lens is one of the finest speed lenses ever made for regular black and white work.

The Cooke Special F 1.8 lens, complete with Kodacolor filters, may be had for either the Filmo 70 or Filmo 75 Camera at $82.50. If you already have this lens you need only the Kodacolor filter set, at $22.50, to equip your camera completely for Kodacolor.

Cooke 1-inch F 1.8 Special speed lens with Kodacolor filters in place.



The Filmo Projection Lens assembly for Kodacolor.

Projection Lens Assembly

For showing Kodacolor movies with any Filmo Projector, the special projection lens assembly, including a special condenser, is all that is required.

You have but to replace your monochrome projection lens with the Kodacolor projection lens assembly to project movies in color of startling depth, clarity, and brilliance. The Filmo projection lens assembly for Kodacolor, complete with filters and special condenser, is $35. Without condenser (for Filmo Projectors without extra slot), $30.

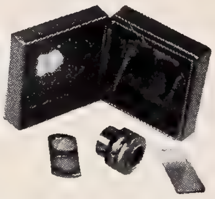
◆ For those Coveted Long Shots! ◆

Scarcely a day passes without an opportunity for a telephoto shot. This fascinating part of movie making is made even more pleasurable with the use of Cooke Telephoto Lenses, whose excellent design and craftsmanship insure the highest quality photography. A full range of lenses for every requirement of telephotography is available, from the 2-inch F 3.5 up to the 6-inch F 4.5. Mountings may be had for either Filmo 70 or Filmo 75 Cameras. One of the most used Cooke telephotos is the 4-inch F 4.5 at $60 for Filmo 70-A Cameras, or $55 for Filmo 70-D and 75. Write for complete information.

6-inch *4-inch* *3-inch* *2-inch*

◆ Filter Out the Poor Pictures ◆

B & H Filter Set



A good filter on your lens will improve practically every scene you take, and will frequently mean the whole difference between good and poor quality. The duplex mount, which replaces the sunshade on the regular Cooke 1-inch F 3.5 lens, is supplied with a slide containing 2x and 4x filters, and also a graduated slide. This versatile and popular filter set, complete, is $5.75.

Filters for Other Lenses

Both uniform and graduated filters are supplied for practically every size and kind of Filmo Camera lens, making available to every movie maker, regardless of his lens equipment, effective filters of the highest quality. Prices range from $2.50 to $7.65. Write for complete description and folder telling when and how to use color filters.

◆ Clean Your Lenses! ◆

Along with any advice to keep lenses clean must go a warning to use care in selecting the cleaning materials. The B & H Lens Cleaning Kit was developed to fill the need for perfectly safe and dependable lens cleaning materials. You'll never damage a lens with this outfit, and its frequent use will insure sharp, clear pictures such as no soiled lens could produce. Complete with liquid, brush, and special tissue and linen, $1.50.

Four Good Reasons for a Remote Control

You can—

1. Get into the picture yourself.
2. Shoot from cramped or dangerous places.
3. Shoot animal life and other subjects unobserved.
4. Direct action and run the Filmo, too.

Price, with ten feet of tubing, $4.50.

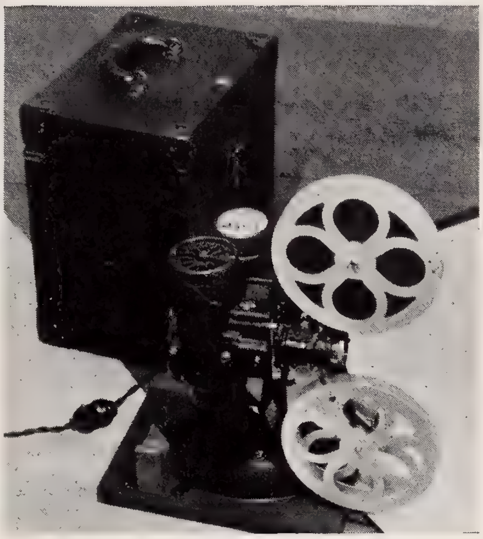
Bell & Howell Company, 1843 Larchmont Avenue, Chicago. New York, Hollywood, London (B & H Co., Ltd.) *Established 1907*

New Brilliance for Kodacolor

with the powerful 375-Watt Filmo 57-GG Projector

This new Filmo Projector, which is taking personal moviedom by storm, achieves its brilliant projection results with a newly designed 375-watt lamp which our laboratory tests show gives 41% more light than 250-watt illumination systems. The advantage to Kodacolor projection is readily imagined. Not only are the colors reproduced with new brilliance and clarity, but the power of the illumination makes it possible to project the pictures to larger than ordinary size. Any movie maker interested in movies in color (and who is not?) should investigate the new Filmo 57-GG Projector. Its contribution to your monochrome projection will be just as startling.

The only basic change in Filmo 57-GG is the new illumination system. All the other familiar, time-tested features are retained. In spite of its great light power, Filmo 57-GG may be used either on A. C. or D. C. without any additional equipment. The Filmo 57-GG Projector for monochrome projection is $260; Filmo 57-GG-3, complete for Kodacolor and monochrome, is $295. Both prices include new improved case and pedestal pivot lock.


The Filmo 57-GG 375 Watt Projector

375-Watt illumination for previous Filmo models

The 375-watt illumination system used in the new Filmo 57-GG Projector was so designed that any previous Filmo Projector model may be equipped with this more powerful system at the Bell & Howell factory. Your machine, after this conversion, will have the same illuminating power as the new Model 57-GG. The cost of installing the 375-watt system is $52.50, with moderate additional charges for installing the essential new style fan and perforated safety shutter on earlier models not so equipped.

◆ Exact Exposure—Quicker ◆ than you can guess at it

The simplicity of the B & H Photometer properly accompanies its accuracy. More accurate exposure readings could not be obtained except with elaborate laboratory instruments. So, when you get a perfect exposure reading in ten seconds, as you can with the Photometer, you have about all that science has to offer for solving the exposure problem. Write for full details of the Photometer, Model A, for Filmo Cameras. Costs but $17.50 ($20 with case).

Model B, for "Still" Photography

Practically the same instrument as the Model A Photometer for Filmo is the Model B for "still" photography. It is scaled to give you lens stop readings at any shutter speed, and in addition gives readings for filter factors and emulsion speeds. Same price as Model A.

◆ Now! Critical Focusing through ◆ the Lens with image magnified

There is no reason to envy the chap with a reflex "still" camera when you want critical focus with a Filmo. For in the B & H Critical Focuser you have the same assurance of needle-sharp focus and the same ease of operation, plus *an image magnification of 25 diameters!* The Critical Focuser is a built-in feature of the Filmo 70-DA Camera, but can be placed on any Filmo 70-D Camera at the Bell & Howell factory at a cost of $40. You swing the lens into place, focus it, and swing it back over the aperture. Nothing could be simpler—nothing more exact. Write for full description.

Close-up of the Critical Focuser on the turret of the Filmo 70-DA.

◆ A Rock-Steady Tripod with ◆ perfect pam-tilt head

Many unkind things have been said about tripods at one time or another. So Bell & Howell set out to make one that would do its job and win applause. The result is the B & H All-Metal Tripod, strong enough to support a 180-pound man, light enough to carry about with ease, and with a pam-tilt head of unique design and pleasing smoothness and latitude of movement. Adjustable leg length with adequate maximum height, rigidity at any extension, and provision for either independent or combined pam and tilt movements are some of the features of this tripod. Write for descriptive folder. Price, $36. With zipper-type leather case, $48.50.

April FILMO Library Releases

UFA Sound Releases

Each on one 400 ft. reel with duplicate sound discs, $60

The Motherly Oak. A fascinating nature study of the amazing variety of animals to be found sheltered by the common oak.
Jewels of the Sea. A submarine garden is disclosed as a group of living animals, sea-anemones.
Sleeping Death. The effect of the Tsetse fly's bite in human blood seen in the microscope.
An Ancient Art. The technique of a modern sculptor followed by the camera as he models a bust of himself.
Amazing Animal Habits. The fish that builds a nest of twigs, the spider and his traps, and other ingenious animals and their habits.

UFA Silent Releases

Each on one 400 ft. reel, $50.

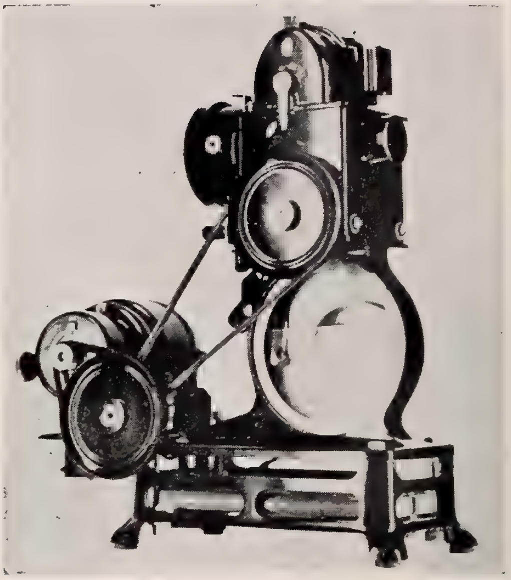
Treacherous Waters. The most dangerous fish, the Piraya of the Amazon.
Miracles Under The Microscope. A new world of forms revealed in a study of common objects and simple organisms.
Gritty Pups. A splendid and enjoyable film showing the dogs which serve the hunters.
A Visit to Mother Nature. Interesting things seen in a hike over the countryside.
Polite Manners in Abyssinia. Life and customs of this interesting country.

Bell & Howell Company, 1843 Larchmont Avenue, Chicago. New York, Hollywood, London (B & H Co., Ltd.) ***Established 1907***

PATHÉ 9.5 mm.

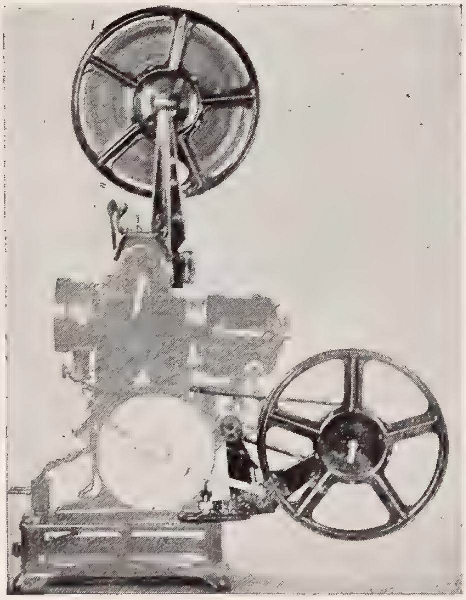
MOTOCAMERA $45.00

"It's as easy as snapshots and BETTER."



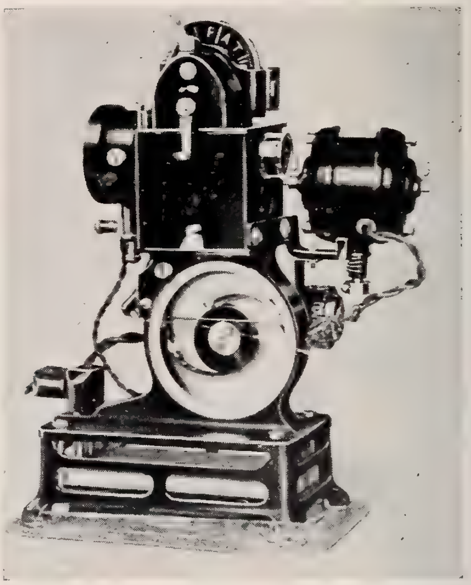
FRENCH AIR-COOLED MOTOR DRIVEN PROJECTOR

Special Price	$42.00
With Super Reel Attachment	$50.00



SUPER REEL ATTACHMENT

Special Price	$12.00



AMERICAN MOTOR DRIVEN PROJECTOR

Special Price	$38.00
With Super Reel Attachment	$46.00

More 9.5mm. outfits in use in the world than all other home movie outfits combined.

PATHEGRAMS, Inc.

35 West 45th St.
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EDITORIAL

THE many new members who have come into the Amateur Cinema League recently are urged to realize that their organization is designed and equipped to give them definite and specific services. MOVIE MAKERS is occasionally taken to task because its contents are not more detailed and definitely instructive in character and this criticism comes almost invariably from nonmembers or from members who have assumed that the Amateur Cinema League could really accomplish nothing of value beyond the publication of its monthly magazine.

Fortunately, the great majority of League members know this is not correct and govern themselves accordingly. The service departments of the organization are performing individualized tasks for more and more members each month. Their work is greatly improved by the very ready and sincere words of appreciation that come constantly to League headquarters from the recipients of League aid who are amazed at the detail and special research that is put into giving them the help they have requested. "I am afraid that I am getting more than my share of League service," "More than my five dollars' worth came to me in my first month," "It is incredible that you can give me such detailed assistance" are commonplace phrases in letters from grateful members.

The Amateur Cinema League is organized for practical help but that help can be given best if members will follow the scheme of organization. MOVIE MAKERS is intended to give news of amateur movies, to suggest new amateur filming enterprises and experiments and to describe methods in such detail as is possible without impairing its other functions. Members are expected to write to League headquarters for any further help, the need for which they have realized after reading MOVIE MAKERS. If they do not make use of their membership, they cannot get its full value from MOVIE MAKERS alone.

The League has tried to make it easy for members to ask questions by providing service blanks for its technical and continuity departments, through the use of which letter writing may be obviated. Two special services are offered through *Plot Service Charts* and *Title Service Charts*. Special bulletins are available. The League, however, has adhered to the sound principle that help should be given only if requested and has not set up any automatic method for sending its services broadcast to the membership. Human nature values what it asks for and makes light of what it gets without any effort.

The broad rule for League members is to ask for whatever they want. The League is built for service, is giving that service to the greater part of its members and should be giving it to every one. Who fails to receive fails to ask.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates MOVIE MAKERS.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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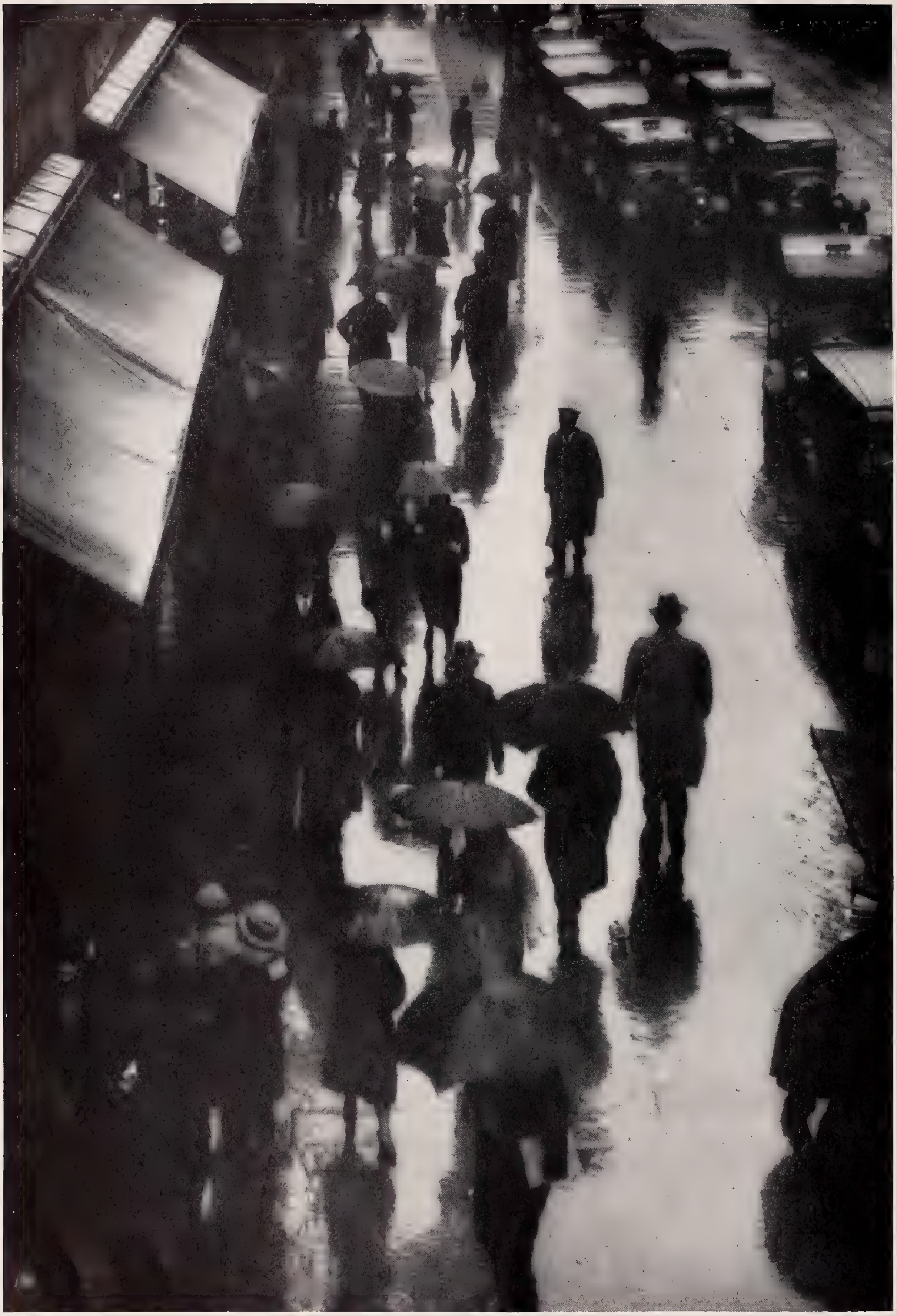


Ewing Galloway

April!

MAR 27 1931

©CIB 122405

MOVIE MAKERS

Let 'er rain!

RUSSELL C. HOLSLAG

Wet weather films reveal unsuspected charm when shown

DON'T let wet skies and misty days dampen your cinematic ardor. If you sally forth with your camera (and an umbrella) on a misty, lowery day and are a bit careful in choosing your effects, you will get some surprising results. In fact, some of your rainy day shots, you will find, will create a welcome variety among the sharp, clean cut pictures usually taken on sunny days. Let us investigate a few of the conditions that are attendant upon "weather" and see if we cannot evolve some suggestions that will help us to capture upon the film this aspect of nature's mood.

The most pronounced and noticeable effect of wet weather generally is that produced by the ever present fog or mist. This is generally felt as a veiling of distance; that is, the backgrounds ordinarily seen on a clear day are either formless or disappear altogether. Distinctly, then, this kind of weather is not for telephoto work! What would be only the middle distance on a clear day has now become a "backdrop" of uniform gray, against which nearer objects are silhouetted. But even the farthest distant of this group of near objects is rather faint and indistinct, as compared with very near objects. In addition to this, objects tend to lose their roundness because there is no strong light to define them clearly and this, coupled with the effect of the mist, makes them appear flat; they seem to be set up in a series of planes, like the "flats" in a theater.

How are we to compensate for this? The answer is that we can't—and we shouldn't want to, for this effect is an exaggerated example of what is called "atmospheric perspective" and, under certain circumstances, can produce highly desirable effects. To take some specific examples, how many of us have tramped and sloshed through the woods on a misty day? The experience is unforgettable. Distant trunks of trees are formless and mysterious. Nearer trees and objects seem to be etched sharply against a curtain of mist; there is an atmosphere of strangeness cast over everything.

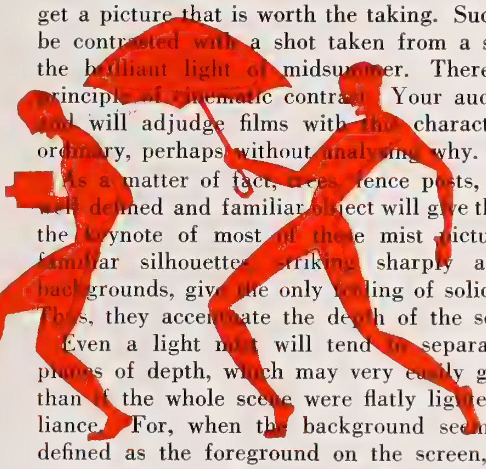
To capture this on film, we shall need a fairly fast lens because much of the top light is cut off and most of the actinic light of the sun has been filtered through a shroud of fog. Therefore, let us try stops of *f*:1.9 or *f*:2.7, to see what we get. No hard and fast rule can be laid down about such exposures because it is obvious that no one can tell just how thick and "soupy" the fog under consideration will be. But our exposure meter will help us here and we should not fail to consult it. Perhaps the indicated stop will be much nearer *f*:1.5 or *f*:1.4; it is impossible to say. At any rate, it will seldom be a smaller opening than *f*:3.5 or *f*:4.5.

The condition of the lens should be watched carefully. Needless to say, neither camera nor lens should be allowed to get wet. If it is actually raining, best have an obliging friend along with you to hold an umbrella over the camera while taking the shot — a single drop of water on the glass of the lens would spoil everything. If it is just foggy, keep the camera in its case or under your slicker. Best keep the rubber lens cap over the front of the lens every second you are not using it. Be careful about taking the camera directly from a warm room out into damp weather, for moisture may condense on the glass surface. It is better to keep the rubber lens cap on and the camera in its case until you have been out awhile to give the glass a chance to cool to the outside temperature. Then, if you expose the lens only while shooting, there will not be much danger that your shots will be ruined by moisture on the lens.

One can not shoot blindly and indiscriminately, though, and expect a striking picture to result every time. Watch for effects. A turn of the road may reveal an effective composition of a clump of trees etched against the white fog. On the banks of a stream or river, the wavelets sweeping in to the shore, seeming to materialize out of a white nothingness, produce an effect that is novel and has the merit of motion. If you are lucky enough to catch the sea, sullenly breaking through a silhouette effect of leafless trees, you will get a picture that is worth the taking. Such a shot may well be contrasted with a shot taken from a similar location in the brilliant light of midsummer. There is merit in this principle of cinematic contrast. Your audiences will like it and will adjudge films with this characteristic out of the ordinary, perhaps without analyzing why.

As a matter of fact, trees, fence posts, jagged rocks, any well defined and familiar object will give the effect that forms the keynote of most of these mist pictures because their familiar silhouettes striking sharply against mysterious backgrounds, give the only feeling of solidity to the picture. Thus, they accentuate the depth of the scene.

Even a light mist will tend to separate the scene into planes of depth, which may very easily give a better effect than if the whole scene were flatly lighted with equal brilliance. For, when the background seems just as sharply defined as the foreground on the screen, one is unable to judge the depth of the scene. On the other hand, when a slight mist or fogginess of the atmosphere obscures objects in proportion to their distance, we may easily get the effect of distance or depth, since the most distant objects are the dimmest while the nearer ones



[Continued on page 216]

Notes of a cine naturalist

DR. RAYMOND L. DITMARS

Filming the little folk of the forest nets amateur gems

The telephoto trophies of the camera huntsman bring woodlands to the fireside

MY most interesting work in filming animals has been done in the woods and fields near home. In using the term, "animals," I refer to everything from deer and woodchucks to birds, snakes, turtles and toads, through the clan of insects to the near microscopic.

I have always felt that animal photography could be separated into four phases. One relates to making records on expeditions or in remote places during extensive vacation trips. There is a lot of thrill in this type of shooting. It is far more difficult and exciting than hunting with a gun. You bring your game back home with a clear conscience. As not many of us can enjoy this kind of camera work, I am going to pass it by after this mere definition. The second phase of the work covers the filming of the fauna of the home state or neighboring areas reached in average automobile trips or even by wandering around a home yard. The third relates to work in the indoor studio or room designed for experimental photography. The fourth is the photographing of zoo animals and this latter should be left to the expert making studies of structure of the rare types for educational purposes. There are not many artistic movies to be made in the average zoo and the amateur photographer is apt to become a nuisance in getting in the way of visitors or unconsciously invading forbidden and hazardous places. In this article I am going to sum up phases two and three. They offer enough opportunities to keep the amateur busy during a natural lifetime.

Three young men decided to pass a month in a tent in the Catskill Mountains. One of them was keen in the operation of a 16mm. camera. He visited my studio to ask what they might see of wild life that might be photographed. I told him that his definition of animals as "wild life" was good, that many of the larger forms were so wild that few but the trained woodsman or trained observer get more than a passing glimpse, if any, of types known to exist in a neighborhood. Then I showed him a reel of common things they might see if they were reasonably cautious and alert in making their way through the trails. This young man profited by that single lesson. He showed me his reels the following autumn. The photography was good and the continuity skillfully arranged. There were several things I clearly remember. The scenes opened with a camp site and getting settled. Then came a title, *The fourth member of the party*. This itself was an excellently worded title for, as three had formed the camp, there was an instant of surprise. When the scene flashed on it showed a wise old toad peeking out from under the wooden floor of the tent. Toads are sociable and often attach themselves to human domains. That toad was vigorously "worked" to play his part. He was shown having his back scratched, an operation which he enjoyed with reservation as he puffed up until his eyes bulged. Then there were scenes of him popping at grubs with his long sticky tongue. Some of these were very funny as the toad will eat nothing unless it moves and his head would tilt to one side then the other until the tongue shot out and the worm disappeared. That toad furnished plenty of comedy. There were also some scenes of a common turtle which, a title explained, roosted daily on the end of a half submerged log near the canoe landing. There was a far shot, a closeup (by telephoto lens) and an insert scene of one of the boys walking to the canoe, this inferring that the turtle might be doubtful about striking up a close acquaintance. The scene following showed a splash and a vacant log. There were scenes on blue tinted film for night effects of a porcupine prowling around the tent. The boys had probably tamed this animal but the dark scene correctly indicated porcupine habits. Also, injected among the adventures near camp, there was a scene of a woodchuck sitting at its burrow and suddenly ducking in. The animal scenes were cleverly placed. These ingenious touches correctly imparted the idea that the camp was in a distinctly wild area. There wasn't a scene that was particularly difficult; the whole atmosphere of this holiday trip was built up by the treatment of a day by day continuity of experiences.

It isn't necessary to seek big things in order to make interesting animal pictures. One of the most startling series of outdoor pictures I have ever seen (they happened to be stills) appeared in the *National Geographic Magazine* under the title, *The Monsters Of The Back Yard.* It was made up of grasshoppers, ants, spiders, caterpillars and the like, shown head on and in profile. It is possible to do this same thing with a 35 or 16mm. camera, using a moderately long focus lens—say a two or a three inch lens—by arranging a tubular slide to run the lens out further than the ordinary mount. Such an extension can be made for you at a moderate expense by lens workers. The head of a grasshopper may be made to look as big as that of an elephant. This enlargement of small things produces fascinating and novel scenes.

As an example of what you can do with common things, take the next mole you catch above ground, put him in a small box and then look for some soft area of soil where he can dig. Get your camera focused on a circle about eighteen inches in diameter, as he won't run far before he digs, hold him by the back of the neck for a few seconds to show his shovel like feet and then place him on the ground. The ensuing scene is sure to get a laugh. His vigor in digging is not only amusing but astonishing and the soil will heave in front of him as he continues forward in a dipping but fairly horizontal plane.

Lynwood M. Chace

The film has caught this original monoplane's petal landing field

A pretty scene may be plotted along an old stone wall where a chipmunk has been frequently noted to emerge from a crevice and sit on a shelving stone. Use the telephoto lens and place several broken nut kernels and one whole nut on the shelving rock. You may have to wait for a while but that's part of the game. The usual procedure of a chipmunk is to stuff his elastic cheek pouches with the loose kernels of the nuts, then top the performance by picking up the nut in the shell and making an exit. The bright eyed animal with his vivid stripes and cute antics as he sits erect, fussing and vigorously employing the forefeet, makes a worthwhile scene. And don't forget that near the same stone wall there may be birds nesting. Here is ideal work for the telephoto lens after you have located a satisfactorily clear sweep to the subject. This may mean climbing a neighboring tree and even looking for a nest more favorably located, but a scene of a mother bird feeding her young is worth while and the planning, ingenuity and patience necessary to obtain it add greatly to the joy of owning a camera.

Some of the prettiest possible shots may be made in a flower garden, the idea being to locate some particular flower around which butterflies are inclined to flutter or one rich with pollen which is attracting the bees. The only accessory needed to accompany the camera and its long focus lens is a shadow box. This is a simple contrivance. An ordinary soap box will do. This should be painted dead black inside and have a single leg fastened to one side, preferably in the middle, so the box will be at a better balance when the end of the leg is stuck in the ground. I always carry several legs for a shadow box, four feet, three feet and two feet in length for variable heights of flowers or other objects. Metal rods serve best as legs. It is practicable, however, to use pieces of old broom handles and have a bored block nailed on one end of the shadow box in which the leg may be inserted.

A sunlit flower in front of the shadow box stands out in beautiful distinction. A hovering butterfly at a flower is not only a pretty and novel thing but the use of its long, coiled tongue in gathering nectar makes a very instructive scene. The fussy work of a bee in getting a load of pollen is equally interesting.

Another fascinating line of work with the shadow box consists in photographing the design of a spiders' web, arranging the box and camera so that the sun glints upon the intricate and delicate structure in a way to bring out all the details. A gentle breeze to wave the web may add beauty to the scene. In studying this kind of work, the amateur may decide to stage some fights between spiders and their insect prey, showing the various methods of the former in quickly rolling insects in a silken shroud or binding them helter skelter, as the case may be. Different species of spiders employ distinctly different methods.

There are many beautiful objects which may be made to stand out by use of the shadow box. By using panchromatic film and a filter in addition, at times, then employing tinted or tinted and toned positive, new fields may be explored.

As pretty shots that fit into outdoor pictures, try some of the following. With a hawk or buzzard circling against the sky, use a filter and small stop, trying for a sky with varied clouds. You will get the slowly moving bird in silhouette and a beautiful background. Shoot a humming bird in suspension over a bed of garden flowers. (They usually return to some particular patch, day after day.) For a shot like this, have your camera focused to cover a fair area of the bed, tripod mounted, of course,

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Track meet technique

ERNEST W. PAGE and WM. A. PALMER

SPRING means track in the sporting world and track means opportunities for interesting films in the world of movie makers. Here is one sport where all of the photographic abilities and capacity to plan a film, not to mention accessories, of the amateur are called into play.

Cinders are calling celluloid to record spring's own sport

It is hardly enough to take the camera to a track meet and merely shoot a few races. There is a great difference between doing this and making an interesting film of the meet. To make a film entertaining, the amateur must supply his collection of scenes with a motif. He can, like the Russians in their *montage* films, build up the sequences around a central theme, the theme in a track film being motion, action.

William A. Palmer

The idea in its simplest form is to point toward one event as a climax—this is usually the relay race at the end of the meet — and arrange the rest of the scenes so that the tempo of the action gradually increases up to the climax, like a symphony beginning quietly and ending with cymbals crashing and trumpets blaring. To do this may mean a rearrangement of the chronological order of the events but this is permissible in a track meet since one event does not depend on the other.

The following continuity is given to illustrate this simple method of putting life into track films. It might well be called the impressions of a track meet on a cine camera. Its aim is to build up action as the theme.

By way of introduction, the first scene is a general view of the grand stand and the field, followed by a few scenes of officials, athletes or coaches. These may be taken at different times during the afternoon. A long scene of an announcer using his megaphone is valuable for it may be cut up and spliced in before each title announcing the time of a race or the score. Scenes of the starter firing his pistol may always be used to splice in before each race.

The field events logically come first in our sequence, inasmuch as they are the slowest in action, and we begin, perhaps, with the shot put and follow with the discus throw and the javelin. Here is where a telephoto lens is of invaluable aid, for a photographer seldom gets near enough to obtain a good closeup of the action, although a track meet is one sport where the amateur is allowed considerable freedom. If he cannot actually get on the field, he can surely obtain a position near the sidelines from which he may add many closeups to his collection of scenes. The world loves a winner and the world also likes to see a closeup of the winner.

The various jumps may follow and, here, the camera angle is important. An unusually effective scene of the broad jump may be taken with the camera close to the ground and as near as possible to the point where the athlete will land.

The owner of a slow-motion camera is fortunate at a track meet, for no activity will present finer studies of motion. Every event is a subject in itself. The high jumper starts very slowly, his eyes on the cross bar; he takes two or three short steps, then gathers speed and lengthens his stride as he nears the standards; the camera catches every movement of muscle as he crouches, then leaps into the air and slowly rolls over the bar and into the pit below. The same marvelous studies may be made of the hurdles, the discus throw, pole vault, broad jump, or start of a race.

Many times, in showing such a film, the amateur will reverse his projector on some such event as the pole vault to show the motion backwards. It has always proved entertaining but the fact that the projector must be reversed detracts from the scene by taking away the surprise. It would be more effective if two scenes were taken of the same athelete jumping, the second being taken from the same point and with the camera held upside down. These are spliced together, of course, in such a way that, soon after the pole vaulter lands in the saw dust pit, he arises just as suddenly, ascends into the air and over the crossbar, grabs hold of the pole and slowly descends to the ground on the other side.

When gladiators of the spiked shoe vie, motion is their king

The hundred yard sprint begins the acceleration of our tempo. As soon as this is finished, we film the hurdles being moved out on the track and the hurdlers warming up near the starting line. They fall into their places, the gun is fired and we follow the men clear to the tape.

A combination of short scenes, taken from different angles, and closeups will create the [Continued on page 216]

Filming the fast ones

KARL A. BARLEBEN, JR.

Whatever the speed of subject, you can get sharp pictures

SPEED pictures are entirely within the limits of amateur movie making. True, certain rules must be kept but, aside from that, pictures of speeding objects are just as easily made as any others. The cine camera is essentially for the recording of action. If we were to obtain only inanimate or slowly moving objects, we might as well confine picture making to the still camera.

But how can we make good films of fast moving subjects? We must first of all understand that the cine camera is basically a still camera. We do not make "moving pictures" but stills, a series of tiny individual snapshots taken in rapid succession. The speed of sixteen exposures per second is quite sufficient to record and reproduce action on the screen but it can be easily seen that, should the speed of the object be so rapid as to blur on a still picture, a blur will occur on the film as well, as the actual exposure on the cine film is approximately one thirty second of a second. It is here that the amateur often misunderstands. It is common knowledge that speeding objects can be taken with a still camera—ask any newspaper photographer. In the still camera, we sometimes resort to cutting the exposure as short as 1/1,000th of a second. With such short exposures we can "stop" the fastest action. With the cine camera, on the other hand, we cannot alter the speed of the shutter — except in special amateur cameras and the usual professional cameras. We must maintain the regular exposure of one thirty second of a second. How, then, can we prevent a blur and yet use this comparatively slow exposure for each frame of film?

Miles per hour hold no problem when the camera angle is right

Publishers' Photo

The obvious answer is to take pains to see that the camera angle is of such a nature that a blur cannot be recorded. In other words, the angle plays a fundamental part in the shooting of speeding objects. There are several principal rules which every amateur should remember. First of all, never photograph a close, speeding object straight across the field of view. This will result in blur every time. Then, again, should such a scene be made, it would last but a few frames and, due to its shortness, would be unsatisfactory on the screen. Very short scenes, known as "flashes," are sometimes used in photoplays, but they do not, as a rule, consist of speed subjects. So we find that we should never photograph a speeding object as it passes across the angle of view, *unless the object is at a great distance.* In that case it would be so small that blurred details would not be observed on the screen. The greater the distance between the camera and the object, the faster it can move without registering a blur on the film. Keep always in mind the fact that cine film is simply a series of snapshots, each having the relatively slow exposure of one thirty second of a second. If the object moves fast enough to blur on a still camera in which the shutter is timed to give one thirty second of a second, it will most certainly blur on the cine film.

However, our eyes do not see a speeding object clearly, so a slight amount of blur on the screen appears quite natural. In fact, recording a speeding object clearly, sharply and crisply on the screen would be unnatural. So we find that a small amount of blur will not annoy us, as it conforms to natural laws. On the cine film, this slight blur is called "liquid motion."

The average amateur camera has a fixed shutter. Even if we want to, we cannot close it down to hasten the exposure given to each picture on the film. We must, then, select angles properly in an effort to avoid *excessive* blur. The first rule to be followed, as mentioned before, is to refrain from shooting speed as it crosses the angle of the lens close to you. The second rule is to shoot the object at an angle, that is to say, either coming toward you or going from you. Thus we *reduce the speed of the object* as far as the camera is concerned

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The medical movie speaks

LOUIS M. BAILEY

The surgeon and the doctor embrace the educational talkie

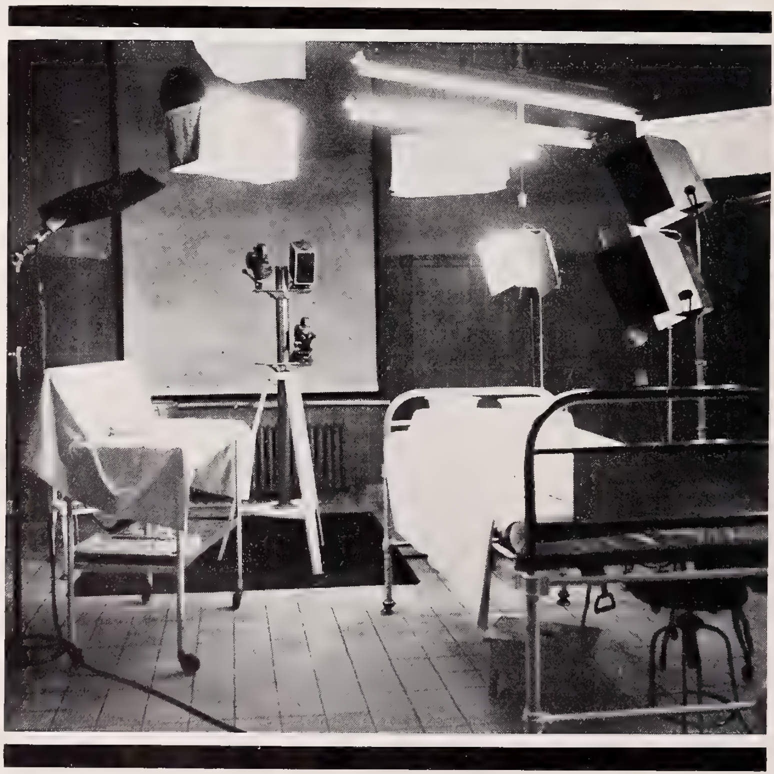
“WE are wiring our new hospital for the eventual talkie.” Thus two years ago Dr. J. B. DeLee, pioneer surgical movie maker and head of the Chicago Lying In Hospital, hailed the talking motion picture as an important teaching medium in the field of surgery and took steps preparatory to its permanent employment. Developments in the production and use of synchronized surgical motion pictures by leading surgeons, working individually and in conjunction with schools, throughout the country have since proved the wisdom of Dr. DeLee's farsighted policy. Not only has the talking film been adopted by individual surgeons for recording and teaching purposes, it has been officially recognized by the medical profession as a whole, no less than one fourth of the twenty five films shown at the recent Twentieth Annual Clinic of the American College of Surgeons at Philadelphia having been personally produced, synchronized surgical subjects.

Also, the first of a series of twenty five medical talking films, which are to be produced by the College of Physicians and Surgeons of Columbia University for purposes of instruction in medical schools, has been shown in New York City. This picture demonstrates the procedure of Dr. C. R. Murray, assistant professor of surgery, in setting a broken ankle. The motion picture record is accompanied with a running discussion by Dr. Murray explaining his technique. X ray and slow motion sequences, introduced into the film, make it particularly clear and complete.

Commenting on the film, Dr. Murray has said, “It isn't always possible to show medical students the actual setting of fractures because such happenings are accidental and come at unexpected times. This talking picture, the first to show the manipulation of a fracture that did not require an operation, will overcome this difficulty.”

The other films to be made, according to Dr. Murray, will represent many medical and surgical branches. A circulating library to make the films generally available to medical schools is contemplated so that students everywhere may profit by observation of expert surgical technique as practiced at Columbia University.

The cine setup of Dr. J. B. DeLee, pioneer of the medical talkie



Chicago Lying In Hospital

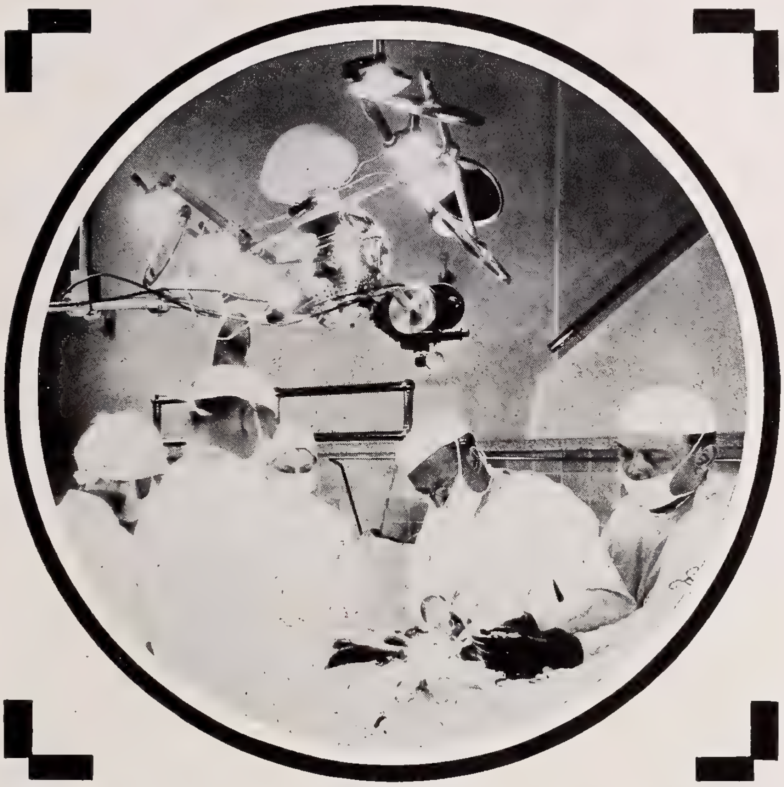
Demonstrating the practicality of making personal talking medical records and the value of this medium in teaching, Drs. W. F. Windle and H. B. Kellogg, of the Department of Anatomy at Northwestern University, have produced a two reel film of a dissection which condenses the six weeks required in doing the actual dissection to thirty minutes of screen time. The chief surgeon explains each step by means of the synchronized record and the film, shown before the Association of American Anatomists, was enthusiastically received as a most valuable method of surgical instruction.

The talking motion pictures on the official program of the recent American College of Surgeons meeting were *The Thyroid Gland* by George W. Crile, M. D., Cleveland; *Prolapse Of The Uterus* and *Posture In Surgery* by Philemon E. Truesdale, M. D., Fall River, Mass.; *Laparotrachelotomy* by Joseph B DeLee, M. D., Chicago; *Spinal Anesthesia* by Richard B. Stout, M. D., Madison, Wisconsin; *Pott's Fracture* by Clay Ray Murray, M. D., New York City.

In covering the story of the convention for the *Philadelphia Inquirer*, John M. McCullough reported, “Dr. Philemon E. Truesdale of Fall River, Massachusetts, delivered a radio address in which he spoke most enthusiastically of the part which talking motion pictures are playing and will play in the education of medical students in presenting the need of and manner of securing sanitation and in various other matters relating to public health.”

Concerning his own utilization of the talking motion pictures in medical work, Dr. Truesdale recently stated that thus far he has produced four talking motion pictures. They have been shown at scientific exhibits and before many medical societies, members of which have been very enthusiastic over this form of medical lecture. Dr. Truesdale further pointed out, in regard to the distribution of personal medical films, that this matter is only being held in abeyance by the leading medical societies of the country until a general policy is defined and that the production of such medical films will then very probably take place on an even larger scale.

Discussing the advantages of the talking motion picture as a means of presenting medical data, Dr. Truesdale recently stated in an address before the Society of Motion Picture Engineers, "The general practitioner in his struggle to keep informed upon recent advances in medical knowledge and their practical application finds a problem difficult to solve. By the monetary cost of travel in pursuit of postgraduate study and by that intangible but nevertheless very appreciable loss in clientele entailed by absence from his community, the doctor's continuation schooling is usually reduced to medical books and journals. In the light of such developments of modern science as the talking motion picture, it is likely that certain relationships between teachers and students of medicine will be modified. Lectures and demonstrations recorded on films will be made available to doctors wherever located, in city, town or backwoods. Instead of the student appearing before the teacher in the amphitheater or the laboratory, the teacher, in his amphitheater or in his laboratory, appears on the film before the doctor at a society meeting, a hospital staff conference or, it may be, in the doctor's library in his own home."



Jackson Clinic, Madison, Wisconsin

Sound and Kodacolor films are the forte of Dr. R. B. Stout

Discussing his employment of the talking motion picture, Dr. J. B. DeLee says, "One of our basic subject films is of the new Caesarean operation, giving in eight reels the history, the surgical operating room technique, the operation itself and its complications. We have synchronized the voice to this film, constituting the first and only talkie of an obstetric case, and wherever it has been shown it has created a sensation. To see the baby, before it is fully born, make grimaces, then to see and hear it gasp and cry always bring applause but the voice accompanying the film and explaining every detail of the operation is more instructive. Without any doubt the talking picture has come to stay and will enhance the value of the motion picture in medical education. A questionnaire passed around at two of the showings of my talkie brought one hundred and seventy six replies. I had asked which taught more, the silent film or film with voice; one hundred and sixty six preferred the talking picture."

Describing production procedure and some of the benefits of surgical films, whether synchronized or only titled, Dr. DeLee points out, "When the doctor has an interesting case and decides to make a motion picture record of it, all that is essential is to film as he goes along. The actions and symptoms of the patient, what the doctor does, how he does it, what he orders for the man, what effects his remedies have—all, seriatim, are faithfully recorded by the compact little camera. X ray pictures, sketches of the tumors, for example, in place, photographs of the same when removed, the findings on internal examinations, the temperature and all other charts, all are filmed and "before and after" scenes must not be forgotten. When the case is finished, the doctor assembles his material—history sheets, reports of analysis of blood, X ray pictures, the various scenes, the operation, if any, and writes out a history of his patient, just as if he were to read it before his county society. This gives him the continuity. He words titles briefly and to the point and inserts them where they belong or prepares an accompanying synchronized lecture and, when he has finished his film, he will have a pictorial history of the disease from the beginning to the end and this, when shown, will captivate his audience and make a lasting impression.

"By no means the least factor in value to the doctor will be the self improvement such a job brings about. He has to know what he is doing in the first place and, if he doesn't, after seeing himself on the screen, he will know next time. His confreres also can criticize his technique and improve their own by comparison. Such a film has value also in other ways than teaching doctors and students and nurses. It is a living case record and might be useful should legal questions ever become involved. Surgeons particularly will appreciate this point. Maybe it is not going too far to say that every major operation should be filmed instead of being described on paper as is now the custom in hospitals."

In synchronizing such films, at the present time there are two methods of recording available to the physician working with 16 mm. The most economical consists in the preparation of a carefully worded lecture to fit the data included in a completed film. This is then taken or sent to a professional laboratory where it is recorded in synchrony with the film. There are such laboratories in all the larger cities.

Under the second method, the physician engages a professional sound producing unit and has it make the desired talkie while, for example, he is actually operating in clinic or hospital. At present, the films are produced on 35mm. by either method, prints for 16mm. projection being secured by reduction printing. If the sound on disk method of reproducing is used in either case, the same disk made for 35mm. projection is suitable without change for use with a 16mm. print. If the sound on film method is employed, a disk must be provided by rerecording since there are no 16mm. sound on film projection machines as yet. Excellent reproduction of sound on disk films, however, can now be secured with any 16mm. projector in conjunction with one of the several available turntable and amplification devices.

New angles for anglers

W. E. KIDDER

Reels on the rods—reels in the cine—more fun all around

A COMEDY element is often introduced into serious film dramas. This humor, sometimes even ribald and far fetched, is commonly called "comedy relief." Its purpose is to relieve the audience's suspense and to provide a light note in an otherwise very serious and heavy drama.

Although a film of a fishing trip is not customarily a heavy and serious drama, it is very often a straightforward film record or diary and therefore likely to be unconscionably monotonous. A chronological presentation of events is one of the best and certainly one of the easiest ways in which to arrange a picture of a fishing trip. It serves as a diary and provides fishing enthusiasts with the details they like to remember and visualize again. However, when it is projected for a general audience, it is likely to be rather dreary. Yet, with proper handling, this type of film can be made vividly amusing.

H. Armstrong Roberts

One means of achieving this end is by the introduction of comedy relief. Comedy effects can be obtained by filming amusing incidents that happen naturally or by filming ones that have been carefully planned in advance. Many bright spots probably will not be secured accidentally so it is well to plan staging a few. The leisure of a fishing trip furnishes a particularly good opportunity while the action naturally lends itself to comedy stunts and simple trick work.

Begin at the start of a trip. While filming the departure, have some member of the party drop his bundles as he barely catches a train or perhaps tumble out of a slow moving car on a rough road. Fast motion will make the accident an exciting one. Pick out certain of the party as the "goats" of the trip and arrange ludicrous situations beforehand. Securing funny results on the screen does not necessarily imply any personal discomfort to the subject nor call for any acting. For example, film the stoutest member of the party about to take a seat in the car. Previously, you have shown another member of the group carelessly leaving a card of hooks on the seat. Take a closeup of the hooks on the seat, then show the person about to sit down. His action will hide the seat and, before he actually sits down, stop the camera and remove the hooks. Then start the camera again and show him comfortably sitting in his seat. The subject then might jump up with a wild expression of astonished pain or he may be shown reclining peacefully and comfortably. Then show the other member of the party suddenly remembering where he left his hooks and jumping wildly into the scene. He urges the other to get up. He looks mildly bewildered but nevertheless arises and on the seat is seen a card of flattened hooks. Of course, the camera has been stopped in the meantime and the card of old hooks, which had been hammered down, put in the place of the others.

By simply stopping the camera and changing some property, all manner of ludicrous incidents may be created on the screen. Variable camera speeds, reverse action (easily secured by holding the camera upside down) and stop motion can add many chuckles to the fishing diary. Have one of the party fall into deep water and jump back again to land, perfectly dry, if anyone can be pursuaded to jump in twice. If there happen to be two cameras in the party, one jump will suffice, for one camera can film it backwards and the other in normal position. Another in the party, startled from his fishing by a barking dog or by a fish that leaps out of the water toward him, can jump eight feet or more to safety in the branches of a tree. The shot of the fish leaping out of water is very simply secured by taking a reverse motion shot of someone out of camera range throwing a fish back into the water. Follow this with a shot of a flopping fish lying on the ground. Next is a reverse motion shot of the subject dropping from the tree to the ground and then crouching as if to spring, followed by a shot

Scenic backgrounds should also be part of a filmer's catch

[Continued on page 214]

That first projector and screen

W. STERLING SUTFIN

How to select the equipment for your amateur evenings

LAST MONTH the interested "pre amateur" was told something about cameras. Projectors will now be discussed, a subject no less important than the camera if the greatest pleasure is to be derived from personal movies. Today's amateur motion picture projectors are marvels of mechanical design and many of these possess features which are not even found on professional models.

After reading the advertisements, visit a favorite shop and see the various projectors in actual operation. First notice the ease of threading the film through the different projectors. Examine the projector and notice the number of points at which the picture side of the film comes in contact with the mechanism. All good projectors keep these points at a minimum to avoid wear and scratches on the picture surface, or emulsion side of the film.

Next notice the illumination on the screen which determines the brilliancy of the projected picture. Projectors vary greatly on this score. The less expensive projector models have fixed illumination which is not variable in intensity. But, if pictures of various sizes are to be shown with equal illumination, one of the "variable resistance" model projectors is desirable. This will enable one to increase the illumination for the larger screen images or to reduce it to suit a small picture at a short distance. This feature of light control is also very useful since it makes it possible largely to correct errors in exposure by giving dark (underexposed) pictures more light and light (overexposed) pictures less.

Then notice whether or not the projector has a reverse switch. This is very useful for the purposes of repeating a scene. A mere throw of this switch and the picture reverses; another throw and the show goes on without the necessity of rethreading the film. Also this feature makes it possible to run pictures backwards and thus produce the appearance of a diver leaping out of the water and like effects which are unusual and amusing.

Most projectors now have means by which the mechanism may be stopped so that the audience may view a single picture. Some projectors have a "gold screen" which allows stop pictures with the maximum of illumination and with little danger of blistering the film. However, the brighter the screen illumination, the less practicable these devices.

The size of the projected picture depends upon two things, the distance of the projector from the screen and the kind of lens with which the projector is equipped. Standard equipment is the two inch lens which is best suited to average requirements but, if the room in which pictures are to be shown is very small, a lens will probably be wanted which will give a larger picture at a shorter distance and, if the room is extremely large, a lens which will give the normal picture at a greater distance is necessary. In order to get any size picture wished at the distance available, it is only necessary to choose a lens of the proper focal length. Dealers will be glad to assist on this score.

It is a mistake to show pictures at home on too large a screen. Note in professional theatres that, on coming near the large picture, the effect is very unpleasant. So it is with the home projected picture.

Notice the compactness and weight of the projector being considered. If the projector is to be used only in the home, this factor is not of great importance but one of the pleasures of movie making is being able to show films wherever desired and weight and bulk of a projector in such cases are just as undesirable as weight and bulk in a portable typewriter. Use of a projector may be rightfully expected to extend over a long time so it should be chosen carefully. And *keep it oiled* according to the instructions which come with the machine. It is a piece of precision mechanism on which the skill of many men has been expended and should be [Continued on page 213]

Portrait of the genie of home movie shows, painted with light

Doris Day

Laughs from leftovers

EPES W. SARGENT

NO MATTER how carefully he may plan his shooting, every filmer is bound to acquire in the course of time a lot of waste footage, odds and ends of no apparent value which he may feel tempted to throw away.

There are, perhaps, three or four feet of Cousin Grace, waving from the front steps. That was to have been worked into *My Trip To The Farm* but it rained most of the two weeks you were there and the reel was never made. You had other plans for the rest of the summer footage and the loose end was clipped off the reel which went to make up *On The Shifting Sands*. Then there are a few feet of the dog chasing a cat up a tree and footage of the cat, all hot and bothered. That was when you decided to make *Just A Dog's Life* but you could not think of enough other things for the dog to do. There are three or four clips from the comedy you started to make one summer morning but dropped with alacrity when the crowd came along and suggested an auto trip. That, too, went into the waste basket as represented by a storage can and there are many more scenes in that can.

It all looks like a total loss but there is no reason why it should be. With a little thought, you can work it into a comedy assemblage that will be really entertaining. There are two ways of doing this. One is to mix the subjects with the idea of accenting the incongruity of the clips. The other way is to make the titles get the laughs.

Suppose, for example, that Cousin Grace is an enthusiastic member of the humane society. Your subject starts with a flash of the dog chasing the cat. Now Grace comes out of the house and smilingly waves her hand, not at a departing crowd of friends but at the dog to which you cut. Back to Grace. She calls a cheery farewell, then you flash back to the pup and she seems to be egging him on. Make the clips brief so you can work a number of flashbacks and you have something that is bound to get a laugh in your little circle where Grace's fondness for animals is well known.

First a desert, then this scene—the title, "Oh how dry I am!"

H. Armstrong Roberts

Perhaps you have no footage of the dog fight. Well, what have you? There is a brief footage of a real tramp shuffling along the street. Make Grace wave to him. If, by good fortune, he turned and waved at the camera, so much the better. If you have no tramp, search through your clippings and you will surely find something that can be used.

Editing can turn scrap film into rollicking comedy

Perhaps for that comedy you started to make you had one of the company dressed as a policeman fast asleep on his beat. Going through your stuff, you run across a street fight between two boys. You shot it for no definite purpose but it has plenty of action. Use the sleeping cop and the fighting boys. If you can wind up with a flash of an ambulance, so much the better.

From these examples, you can see that you can either combine two related subjects or go to the other extreme and cut in two utterly opposed actions with practically equally good effect.

There is another absurdity. You have some action where one or more persons look off screen toward something presumably of interest. Perhaps it is a group on a steamer looking and pointing to the spot where a whale is supposed to have spouted or toward a school of porpoise. The main point is that they are all concentrated on some action beyond the ship. Here is a chance to use your travel clips—the land ones. Each flash of the pointers is followed by a short length of some scenic, the Grand Canyon, the new Empire State Building, the Desert of Sahara, the Roman Forum, Trafalgar Square. In short, you can use anything that is remote from the middle of the Atlantic and use more than one if your footage of the pointing people holds out.

You can reverse this and have a group atop Pike's Peak pointing to the Leviathan steaming through the Narrows of New York harbor or to a yacht race off Bar Harbor. Just so long as the clips provide contrast, you can get interest, providing that you do not hammer on the single idea too long. Each scene should be more preposterous than the last.

This device is so useful that you might even find it will pay to make a special posing of the pointers. As a rule, however, it will not pay deliberately to shoot for a *Nutty Newsreel*. You cannot think of contrasts as funny as those presenting themselves

[Continued on page 219]

Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

Philadelphia ■ One of the most interesting programs yet given by an amateur movie unit was offered at a recent meeting of the Philadelphia Amateur Motion Picture Club. Joseph Wexlin of the Bausch & Lomb Optical Company opened the program with a discussion of the science of lens making. J. W. Lippincott, the publisher, spoke on his movie making adventures and exhibited hunting films made in Alberta, Canada, and Fred Peel gave an informal address on the romance of photography. The meeting was ended with a screening of members' films. At each of its recent monthly meetings, the Philadelphia club has awarded a prize to the best 400 foot reel among members' films, thus selecting, for their community, the best amateur film of the month. These informal monthly competitions are stimulating considerable enthusiasm among club members and this regular selection of the "film of the month" and later, perhaps, the "best film of the year" offers an excellent addition to the activities of all other clubs.

Kisco Cinemat ■ Recently organized, the Cinemat Club of Mount Kisco, N. Y., is now holding monthly programs, the latest of which featured a screening of *Three Episodes* and *A South African Diamond Mine* from the League Club Library. Charles F. Chapman, M.D., is president of the new club; Frederick E. Vaughan, M.D., vice president; Kenneth V. Bloomer, secretary treasurer. Club members work together in the editing and titling of their films and cooperative club productions have been planned. The Cinemat Club is the latest addition to the growing list of smaller, informal organizations made up entirely of amateur cameramen. Often when the size of the city or some other circumstance does not permit the formation of a larger movie club, a small informal unit can easily be arranged and will often serve its members with greater facility than the larger groups. Small clubs may be made up of personal friends and hence offer opportunities for informal chats about filming that a large club could not.

Camp film scene made by Ernest W. Page of Stanford Studios

Portland services ■ The Cine Club of Portland, Ore., has launched several new club services for members. The club has purchased a projector, screen and splicing outfit for the emergency use of members. Any member who has need of an extra outfit may fall back on the club's equipment. A club library, composed of members' films and a number of selected library prints, has been built up. Members' films in the library bear a special credit leader. Both films and operating equipment are kept accessible to all. At the club's latest meeting, Edward J. Schon screened his film, *The Art Of Photo Engraving*, and gave a talk on making interior scenes in amateur industrials. Ray La Fever presented a film, *Believe It Or Not* (with apologies to Mr. Ripley), cleverly made up of stray shots culled from editing, and the program was closed with a discussion of titling rules and the projection of members' films. The club has gained several new members and now has a membership invitation in the mail.

Wellington plans ■ The Wellington Amateur Cinema League in New Zealand is planning the production of a 400 ft. amateur photoplay to be entitled *Tomorrow*. Production plans call for two rather elaborate sets, one a scene of the World War and the other the interior of a fashionable restaurant. The problem of the latter scene has already been solved through the offer of stage and sets by a local theatre. The war scenes could be secured through the use of models and realistic near shots cut in to give them value. The New Zealand club is making a lively use of the League Club Library. At the latest meeting *Nothing To Declare* and *Montana Fish Hatchery*, both from the Library, were screened, while other films are already on their way to New Zealand. An attractive eight page circular with halftone cuts has been issued by the club for prospective members. The objects of the group are listed as follows: (1) The complete production of amateur photoplays and other films solely by club members; (2) the presentation in both public and private screenings of individual films, club productions and the pictures of other clubs; (3) the aid and encouragement of club members in the making of amateur movies and specific help in any photographic problem.

[Continued on page 222]

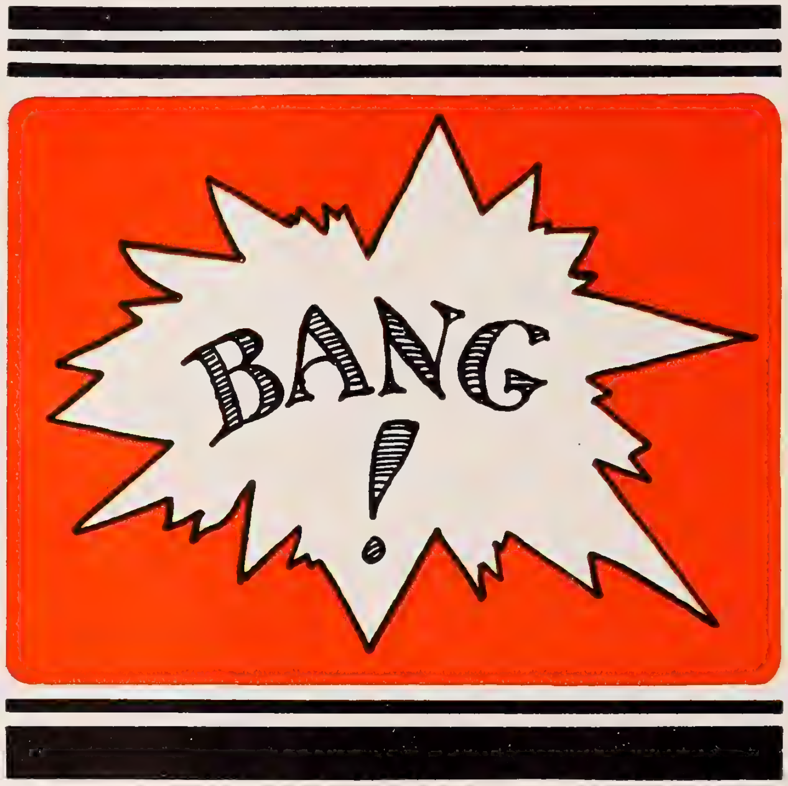
The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Title stunt ■ A most ingenious application of the animated title idea is submitted for April's "stunt of the month" by League member H. Fleisher of Petersburg, Virginia. The effect of the title, made in the way he suggests, is very striking on the screen and the method used to produce the effect is well within the ability of any amateur, especially if he makes his own titles. In brief, Mr. Fleisher makes use in simplified form of what is known to professional animators as the "exploding letter." The appellation is intriguing and the screen effect is just as mysterious. First a dotted line is seen to form in one corner of the frame. It pursues its wayward course across the screen and, when it reaches the proper place, there is an "explosion." A flash of light is seen and the first letter of the title appears and so on for all the other letters with as much variety as the ingenuity of the title maker can furnish. In gaining this result, the simple fundamentals of motion picture animation are called into play. In following this, we set up the camera, title surface and lights as usual but, in shooting, we expose only one or two frames at a time. This is not difficult to do with a little practice. The camera being set at normal speed and held rigid in a firm support, a quick, short pressure is applied to the starting button or lever and instantly released. After a few trials, it will be found that the knack of applying just the right pressure will be easily acquired. A good way to practice with certainty is to remove the lens from the camera and to observe the action of the shutter in exposing the aperture, or film window, when the button is pressed. Then, with the film threaded and everything in readiness, it will only be necessary to plan the path of the dotted line, adding another dot after every picture. Since the separate images thus taken pass rapidly on the screen, the line will seem to grow steadily in the direction planned. This is the principle of all movie animation, whereby inanimate objects are made to assume life on the screen, moving in any prearranged direction.

Now for the "explosion." As the dotted line reaches its terminus at the point where the title letter is to appear, the camera is stopped and a simple, cutout, cardboard figure is put in place and exposed for not more than three frames. The best way to describe this "explosion" is to illustrate it, as in the accompanying picture which shows adaptation of the idea to a color title. For black and white, this card is drawn, preferably with India ink, on thin white cardboard. It is then cut out and temporarily affixed to the black title surface with a pin or a drop of glue. After its short exposure, it is removed and the white title letter substituted permanently in the proper position. It will look well if the dotted line is removed or painted over at this time, also. The camera is then run steadily for a dozen frames or so before the next letter is started. The result will be that each letter appears to explode into the title at the end of a roving dotted line. The effect is capable of an infinite number of variations. The same "explosion" may be used each time or this, too, can be varied. The stunt is best applied to a short title.



Illustrating effect of exploding letter stunt with color ground

Carryall ■ A convenient carrying case for the cine camera and extra movie making apparatus can easily be constructed by following the plan illustrated in the photograph on page 220. The basis of this carrying case is an inexpensive fabricoid suitcase and the application of the interior partitions does not damage the case in any way because the wooden framework which forms the partitions is made as a separate unit and fits closely into the case without fastening. The outside dimensions of the particular case adapted were seven by fourteen by twenty two inches, while the outside dimensions of the framework which fitted inside were five and three eighths by twelve by eighteen and one half inches. The upper left partition contains the cine diary, a scene record book and other useful literature relating to movie making. The upper right partition is built slightly larger than the width of the one hundred foot film carton and will hold six or more spools in addition to those found in the original cine case which occupies the central partition. The lower division is built especially to provide a place for the folding tripod, the fifty foot measuring tape, the vignetter and other small accessories. The "panoram" head for the tripod may be placed

[Continued on page 220]

Filming askance

GRANT E. GAY

HOW many times have you wished you could take a picture without it being known? If you are at all handy with tools, here is a simple solution. From a binocular repairman or an optical supply house, get a "total reflecting prism." This has two polished faces at ninety degrees to each other with a third face forming forty-five degree angles with the other two. Measure the diameter of your lens hood (or sunshade) and get a prism with the ninety degree faces slightly larger than this. You will probably need a one inch prism for an *f*:1.5 lens and a one half or three quarter inch prism for the *f*:3.5. It may also happen that the two triangular faces will not be polished and may even be blackened. Procure about twenty five square inches of .010 sheet brass. First cut a strip of brass the width of your lens hood and a little longer than its circumference. Bend into a circle and solder so that you have a tight fitting sleeve to go over the lens hood. Next lay the prism on the brass and describe its triangular outline (heavy lines, Fig. 1.) Then cut out, allowing a one sixteenth inch lip on two sides and a lip (A, Fig. 1), whose width is less than the width of the sleeve, on the third. Two of these plates are cut and the edges turned as shown in Fig. 2. As one plate fits over the top of the prism and one over the bottom, the edges must be turned correctly to hold the prism between them and the lips "A" must be bent to conform to the curve of the sleeve.

Diagram of simple forty five degree lens attachment

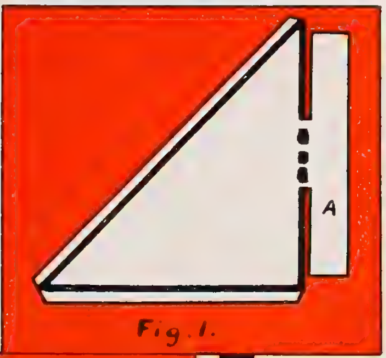


Fig. 1.

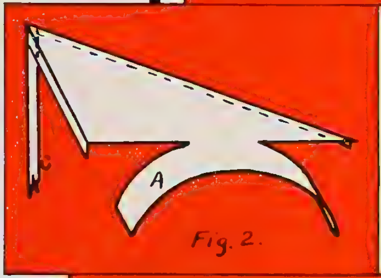


Fig. 2.

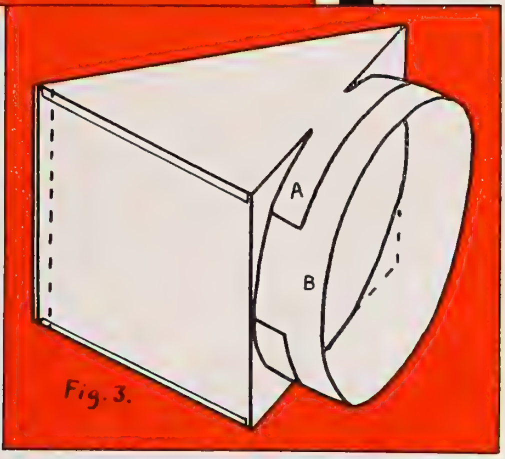


Fig. 3.

Assemble the three pieces with the prism enclosed and describe the position of lips "A" on sleeve "B," Fig. 3. Remove the prism and solder the lips to the sleeve, also soldering on a one eighth inch strip of brass as shown at "C," Fig. 2. This strip is soldered to the top plate only but its free end and the point of the lower plate should be tinned. This serves to clamp the holder around the prism and the joint must be soldered after the prism is in place. As too much heat may crack the glass, we must be prepared for a quick application of the soldering iron.

Make sure the arc of the sleeve has not been displaced, insert the prism and solder strap "C" to the lower plate, thus completing this unit. Your assembly should appear as in Fig. 3, the sleeve "B" slides snugly over the lens hood which must touch the face of the prism all around; i. e., the prism face must be perpendicular to the axis of the lens. Any light falling on the open ninety degree face of the prism will be reflected into the lens but light falling on the long forty five degree face will be refracted back out of the prism and not enter the lens. The sides of the picture will be reversed (as to left and right) which usually makes little difference but it can be corrected by cutting and turning shots made with this device so that the emulsion is on the side opposite to that of the ordinary shot. This may alter the focus on the screen slightly, however.

How you can see to film what you're not (?) looking at

Now for the finder. Cut a piece of mirror a little wider and one and a half times as long as your front finder glass, describe its outline on a piece of sheet brass and cut out, allowing enough margin to turn over the edges and form lips to hold the mirror in this frame. Form a brass clamp to slip over the finder front and solder the mirror frame to it so the plane of the mirror makes a forty five degree angle with the plane of the finder glass. Your own ingenuity will have to function here as this will have to be designed to fit the particular camera but it should not prove hard. Set the frame so that objects to the left as you look into the camera are visible and make sure the mirror reflects objects at the same height as the camera, for a slight twist will show too much foreground or sky. With the prism face parallel with the camera door and facing the same way (parallel to vertical plane of the film through the lens axis) and mirror properly placed on the finder (mirror plane set at forty five degrees to the camera plane), you will "get what you see" but it will all be at right angles to the direction you face and in which the camera is pointed. If you have a prism which fits the camera gate, it is simple to check up your arrangements dependably; otherwise, note carefully the setting of both prism and mirror and make a few short test shots. You will probably find that the exposure needs to be slightly increased. Some very curious and funny shots will more than repay for the work of making and testing, to say nothing of valuable shots obtained because, "I didn't see you taking that; you never looked at me once."

In using the prism, keep its exposed face clean and, in shooting, be sure not to allow direct light to fall on it.

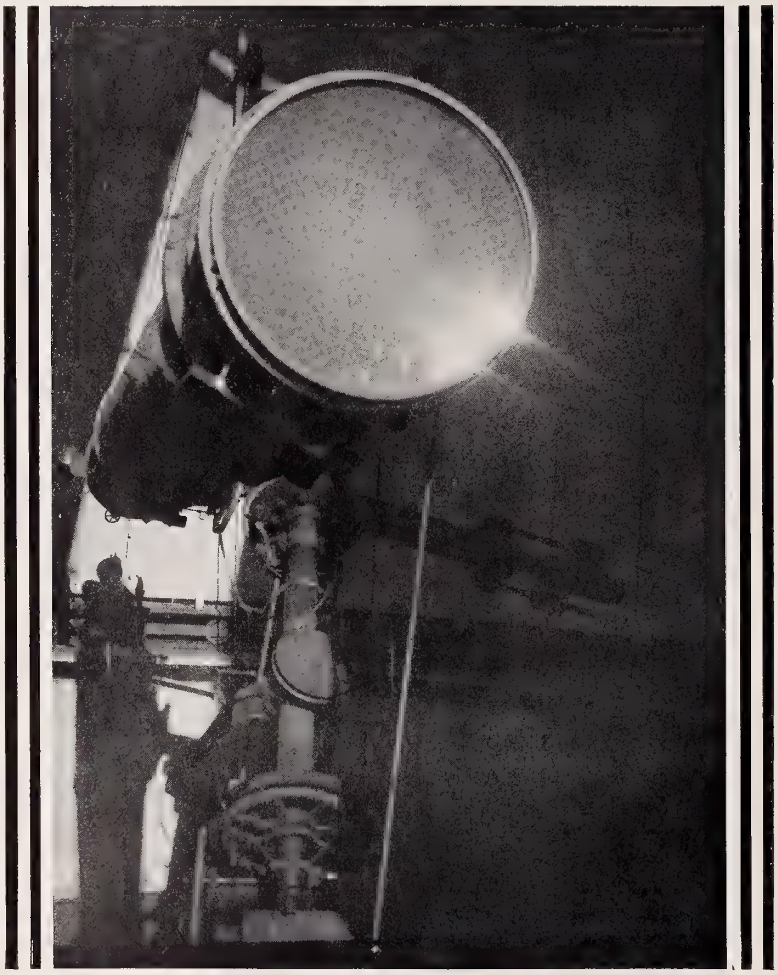
Starring the stars

S. A. KORFF

There is romance as well as science in astronomers' films

AMATEUR motion pictures have proved particularly valuable in scientific films such as those which have been made at the observatory of Princeton University, Princeton, N. J. With their aid, complicated phenomena may be readily described, conveying clear understanding of what would, otherwise, require long and elaborate explanations. The amateur motion picture camera is indeed remarkably versatile and well adapted for making such scientific pictures as those we have filmed in connection with our astronomical work. It is conveniently handy in filming introductory and explanatory sequences telling how the telescopic work is done and explaining what it signifies. With but a few changes, it can also be adapted to telescopic cinematography.

In our filming, the continuities are planned with the educational purposes of the film in mind. We show how the work of the astronomers is carried out, how the camera is attached to the telescope and what the camera sees. As an example of what can be done in this direction, at the opening of one of our pictures we meet an observer and, in the next scene, watch him disappear into the observatory. Next a general view of the observatory is shown and then we are taken inside and watch the dome being opened and swung into position. The latter operation gives a good opportunity for a number of interesting camera angles. We see, first, a hand closing the control switch, then a closeup of the dome motors starting and, finally, a series of shots from the inside and the outside of the dome as it is turned. Several shots from different angles and distances present, to the minds of the audience, a much better picture of what is taking place than could one shot alone.


S. A. Korff

This biggest telephoto lens in world filmed "Sunrise On The Moon"

Subsequent scenes show the astronomers adjusting the telescope and taking observations. Then the action shifts to the office where the observations are reduced and the computations made. The results of the researches in the form of published monographs are shown.

Returning to the observatory, we are introduced to our astronomical movie camera and its adapter, R. F. Arnott. Next we see the camera slipped onto the telescope and the observers demonstrating how they adjust and operate it. This again affords opportunities both for closeups of the moving parts and longer shots of the observers in action.

The camera used to film *Sunrise On The Moon*, an achievement recently reported under *Educational Films* in this magazine, was a 16mm. Victor with special attachments made by Mr. Arnott for the purpose. The camera was fastened in a skeleton framework originally designed for a spectroscope which had an adapter and so could be slipped as a collar over the lower end of the telescope tube. Through the hole in the camera for the hand crank, a rod was inserted and a pulley mounted on the rod. A small electric motor (1/50 H.P.) operating directly on the 110 volt lighting circuit with a rheostat speed control was attached to the framework behind the camera. A one hundred to one worm drive reduction gear was attached directly to it. Then a belt was passed from the pulley on the reduction gear to the pulley on the camera. Thus the camera was electrically driven at slow and controlled speeds.

A yellow filter was used, as the telescope lens is not corrected for blue light. Exposures of four seconds per frame were found to give satisfactory density. Two seconds elapsed before the shutter opened again with the next frame in place. In the course of five hours, only seventy feet of film were exposed. This gives a speedup of 240 times when projected at the normal rate of sixteen frames per second. Next the shutter sector was cut so that 270 degrees were open and ninety degrees shut. The camera was then ready for use.

When the camera was in position in the mounting, its lens was removed and the image

[Continued on page 215]

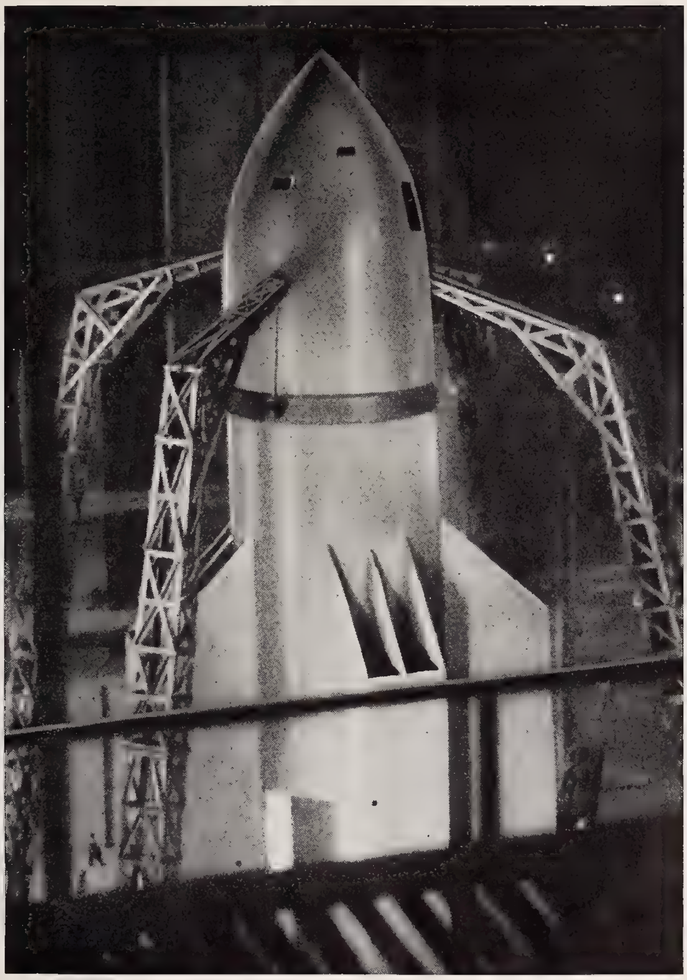
Critical focusing

Technical reviews for the amateur cinematographer

"By Rocket To The Moon" ■ Models: in this Ufa picture of a fanciful voyage to the moon by rocket, the rocket itself, its housing and projection mechanism are represented by models. The mechanics of the model's action offer many interesting effects and, since the whole idea is in the realm of fancy, there is no possible criticism arising from comparisons with actuality. Plots based on imaginative scientific stories of the Jules Verne type can be more effectively handled in movies than any other medium and they offer a wide range for amateur experiment, particularly with models.

Movie makers who view this film will discover a particularly amusing scene. The heroine, a lady of scientific accomplishment, takes movies of the moon. Her camera is firmly planted on a tripod and, without changing the position of the tripod or moving her camera, she grinds away industriously at nothing in particular throughout the action of the sequence. Some moments later we find her still cranking in the same position.

Fancy created this model for Ufa's "By Rocket To The Moon"



"Bat Whispers" ■ Mystery plot: this picture, another talkie revival of an old silent film, this time by United Artists, offers little in cinematic treatment that was not just as well handled in the silent film years ago. However, amateurs are more frequently making mystery stories than hitherto and those planning the filming of a plot of that type could study this picture with profit. Mystery stories offer many opportunities for interesting lighting effects and simple trick work. Such scenes can be easily staged with near shots that do not tax the home filmer's lighting equipment.

"Little Caesar" ■ Scenario: while this First National picture is a talkie and much depends upon the dialog, its scenarization offers a nice study of the preparation of a popular underworld story for effect without too much footage. The dialog might have been replaced with a few subtitles and the picture equally well handled as a silent movie production.

"Painted Desert" ■ Photography: made in western outdoor locales, the camera work of this Pathe feature could be readily duplicated by the amateur. The film offers many useful examples in staging dramatic action against natural backgrounds. Formerly such examples were so common as not to need special note but, with the advent of the talkies, in the drawing room comedy, the city crook film and the musical review, good professional examples of lively dramatic action against scenic backgrounds have been few and far between.

This picture also offers a capital treatment of the destruction of a mine by blasting.

"One Heavenly Night" ■ Lighting: this photoplay, produced by Samuel Goldwyn, offers some particularly nice examples of lighting. A series of scenes showing a night ride are well worth study both for composition and lighting. There is much interesting traveling camera work and an intelligent use of settings to amplify the dramatic effect.

'Right To Love' Cinematic treatment: one sequence early in this Paramount picture offers a beautiful example of cinematic treatment entirely within the range of the amateur cameraman. An incident customarily left out in a drama is here symbolized by a sequence of scenes of moving water. The water, sliding past the camera at a steadily increasing speed, becomes a rapids and then a small vortex until, finally slowing down, it becomes a quiet stream. This sequence, spliced in with the shots of the actors and one or two symbolic closeups, delicately conveys the action upon which the story is based. At the end of the film there is a beautiful double exposure shot, made effective by the parallel [Continued on page 222]

News of the industry

Answers the query, "What's new?" for amateur and dealer

DeVry in sound ■ Activity in the home and semiprofessional sound fields will be stimulated, it is said, by the recent announcement of new developments in recording and reproducing made by H. A. DeVry of Chicago. This well known manufacturer, so long prominent in the amateur and professional motion picture fields, has lately designed a portable sound on film projector for standard film. This machine is an adaptation of the DeVry Type E Projector and, complete with sound head, weighs but thirty eight pounds. Amplifier and loudspeaker are contained in a second case. Mr. DeVry has also developed new apparatus for recording on disk, ranging from a professional outfit for complete film synchronization to aluminum disk equipment for recording in amateur studios. A new development in the latter field permits the use of a steel needle instead of a fiber one for reproduction. One of the first of a proposed chain of voice recording studios fitted with this equipment is located at 23 East Jackson Blvd., Chicago, operating with complete DeVry apparatus.

New camera ■ The announcement of a 16mm. motion picture camera which is to be sold for ten dollars seems hardly believable but is a fact made real by the Vitascope Company which is shortly to introduce such an article to the market at that price. The camera has a capacity of fifty feet of film on standard, daylight loading spools. It is hand cranked and, therefore, may be used with or without the aid of a tripod. The film moving mechanism is of accepted design; the film travels in a clear, unimpeded straight line through the camera and is easy to load and thread. No feature necessary to dependable operation has been left out, including upper and lower sprocket feed, idler rollers, plenty of loop room, pressure gate and double claw. The film is held taut on the upper feed spool by a pressure arm which controls the footage meter, read from the operating side of the camera. The camera case is finished in black crackle. A reflex viewfinder is provided. The lens is of the fixed focus, fixed aperture type, giving quick action possibilities. The hand crank is affixed in a semipermanent manner. It is said that it is entirely practicable to get uniform exposure and to achieve steady cranking motion with this camera, as the faculty of cranking two turns a second has been shown in practice to come quite naturally. The fact that the camera operates only with fifty foot spools makes it especially compact and light in weight so that cranking is easy. Companion to this camera will be the Vitascope Company's projector to sell at fifteen dollars. It will have indirect lighting and will be adapted for a 100 watt projection bulb, giving a screen illumination unusual in a low priced projector. It also will be hand cranked but a motor drive and adaptations are available at a cost of five dollars extra. It will be provided with a substantial base, 400 foot reel arms and standard projection lens in focusing mount. It is felt by its manufacturers that low priced apparatus such as this, simply but sturdily built, will do much toward popularizing the use of the home motion picture in fields hitherto untouched.

North Pole "sub" of Sir Hubert Wilkins carries Cine-Kodak

Acme-P&A

Eastman honored ■ George Eastman was the guest of honor at the recent annual dinner of the Society of the Genesee in New York City. Dr. Rush Rhees, president of the University of Rochester, expressed the affectionate appreciation which his home city has for Mr. Eastman as a neighbor and as a philanthropist. Wollman Filip Bostrom, Swedish Minister to the United States paid gracious tribute to the work of Mr. Eastman in advancing international amity, while Paul Claudel, French Ambassador to this country, conferred on Mr. Eastman new honors in the French Legion of Honor.

De luxe Ampro ■ A projector richly finished in bronze, with several new and excellent features to aid in perfecting projection, has recently been offered by the Ampro Corporation, 2839 North Western Avenue, Chicago. Known as the Ampro De Luxe, the new projector incorporates all the advantages of the present Ampro such as simple, straight line threading, centralized control, rapid rewind and other features. In addition, the De Luxe model is provided with a novel and effective form of pilot light which gives full illumination for threading and which turns off and on automatically

[Continued on page 227]

Educational films

LOUIS M. BAILEY

School, medical, art, industrial, welfare, civic and other uses

Cancer film ■ Motion pictures on cancer cell functioning have been made by Dr. Warren H. Lewis, Carnegie Institution of Washington at Baltimore, Md., producer of the film, *Living Normal And Cancer Cells*, reviewed this month in the *Free Films* column, through the courtesy of the American Society For The Control Of Cancer, and available for medical projection. Cultures of living cells outside the body are used as a means of studying the form, nature and function of these cells and of ascertaining the life history of structures which cannot be satisfactorily isolated in the living animals or seen in stained microscopical sections of tissues.

Living white cells, i.e. polymorphonuclear leucocytes from the blood and from the spleen, lymphocytes from the lymph nodes and macrophages, i. e., the scavengers of the blood, from the omentum—all from the rat—are first shown. Actively motile cells which stain with eosin—called the eosinophilic leucocytes—from the human blood and monocytes—large white cells of an entirely different type — also from the human, are then presented. The characteristic structure and activity of these cells are shown very clearly in the pictures. The magnification remains the same throughout and a watch face in the corner of the picture shows graphically the rate of movement of the cells. Living sarcoma cells, i. e., cancer cells derived from the connecting or supporting tissues of the body, and carcinoma cells, which are descendants of the epithelial cells, are seen in the second reel. Division of the cancer cells is pictured, showing the nucleus previous to the division, the separation of the chromosomes and, later, the reforming of the nuclei in the two new daughter cells. The normal macrophages are plainly seen actually ingesting dead material in the cultures of the cancer cells.

C. V. Bracher.

Unique shot in film aimed at conserving game, noted below

School talkies ■ The manifold uses and benefits of sound projection in school programs were recently summarized as follows by Harry D. Kitson, Columbia University. (1) It will prove a useful supplement alike to textbook and to teacher. It will not wholly take the place of either. It can, however, bring the textbook to life and it can relieve the teacher from the retailing of information, leaving his energies free for the higher role of guide in the learning process and giving him more time for attention to individual pupils.

(2) It will improve the quality of instruction. At every point where the talking film proves at all usable, it can present instruction by the masters instead of by the mediocre upon which we must all too often lean.

(3) It will make possible frequent repetition of materials, where desirable, without consuming the teacher's time for such repetition, and insure that the repetition shall be exactly the same.

(4) It will make possible a widening of the curriculum that might not be possible if teachers had to be hired and expensive equipment bought.

(5) It will enable pupils to learn through the eye as well as through the ear—the former sense not always being adequately employed in learning.

(6) It will enable standardization of content and quality of all instruction that should be standardized throughout a municipality, state or nation.

(7) It will make possible many desirable economies.

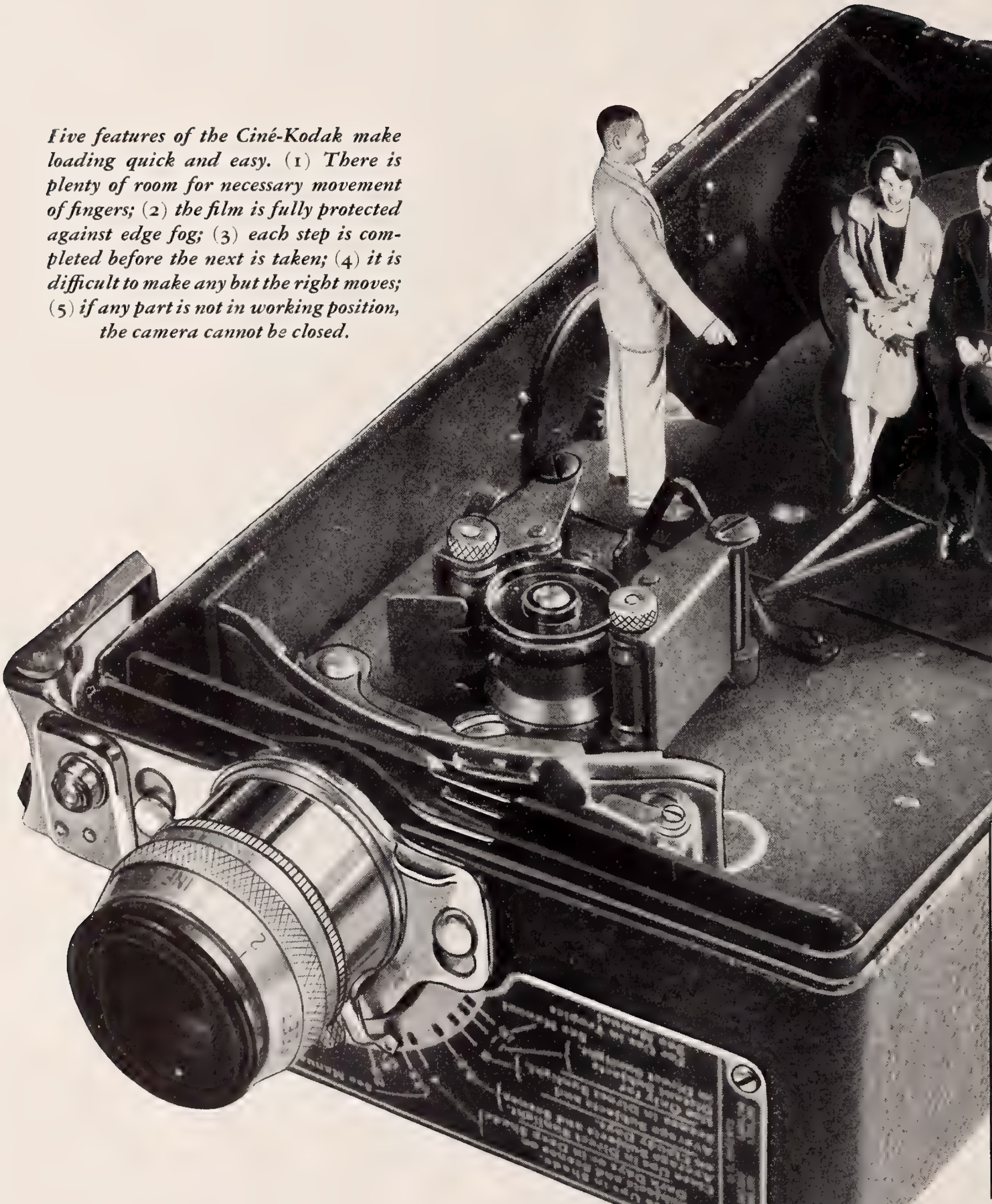
Church attendance solution ■ In a church with an active membership of only fifty and at which Sunday night services had been discontinued, motion pictures have been so successfully employed that the rector, the Rev. Waldo Amos, St. Peter's Episcopal Church, Pittsburgh, soon hopes to be able entirely to fill the church auditorium which has a capacity of seven hundred. The type of film being used in building up this greatly increased audience is that which sets forth some great moral principle or portrays some philosophic or economic question. *Sorrell And Son, Quo Vadis, Tale Of Two Cities* and other subjects, many of which are available on 16mm. from film rental libraries, have been shown.

Game conservation ■ As an aid in game conservation, *From Hun Shell To Gun Shell*, three reels, 16mm., has been

[Continued on page 230]

Ciné-Kodak h

Five features of the Ciné-Kodak make loading quick and easy. (1) There is plenty of room for necessary movement of fingers; (2) the film is fully protected against edge fog; (3) each step is completed before the next is taken; (4) it is difficult to make any but the right moves; (5) if any part is not in working position, the camera cannot be closed.



Ciné-Kodak, Model M, is the lightest-weight home movie camera of 100-foot film capacity. Easy to hold... easy to use. There is an unusually efficient f.3.5 lens permanently attached. A portrait attachment is supplied with the camera. Available in black genuine leather only. Price, complete with leather carrying case, $75.

s plenty of finger room *for* Quick *and* Easy Loading . . .

LOADING a Ciné-Kodak calls for no extra measure of patience—no special dexterity. For instance, there's plenty of room for one's fingers in the compartment where the roll of new film is inserted. And there's ample space to thread the film through both upper and lower sprockets, to make both loops, and to place the take-up spool on the spindle.

Another point. Each necessary step in loading is completed before the next is even begun. No need to back-track to see that everything is in place before the final lock-up. And the cover cannot be replaced unless each part is in its proper working position.

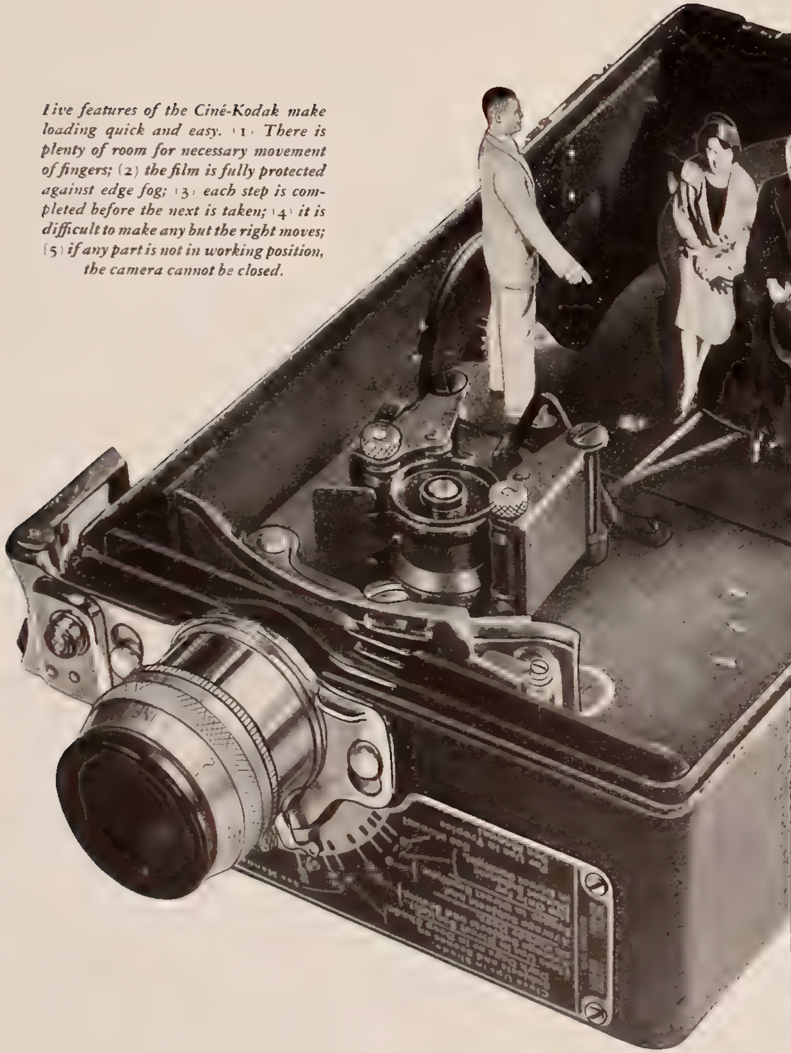
Perhaps you haven't yet seen the Model M or K Ciné-Kodak. Either model is well worth a critical examination. You're sure to pronounce them outstanding examples of precision and simplicity.

-Kodak, Model K, f.1.9, makes
photo movies and Kodacolor, as
as black and white. Two finders
aist-height and eye-level. Inter-
geable lenses. Half speed device.
era and combination carrying
finished in black, gray, blue, and
vn genuine leather. Price, with
lens, $150; with f.3.5 lens, $110.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

portrait attachment is supplied with the camera. Available in black genuine leather only. Price, complete with leather carrying case, $75.

Ciné-Kodak has plenty of finger room *for* Quick *and* Easy Loading . . .



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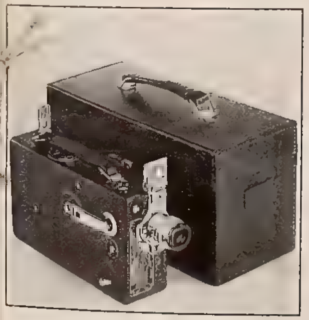

Ciné-Kodak, Model K, f.1.9, makes telephoto movies and Kodacolor, as well as black and white. Two finders ... waist-height and eye-level. Interchangeable lenses. Half speed device. Camera and combination carrying case finished in black, gray, blue, and brown genuine leather. Price, with f.1.9 lens, $150; with f.3.5 lens, $110.

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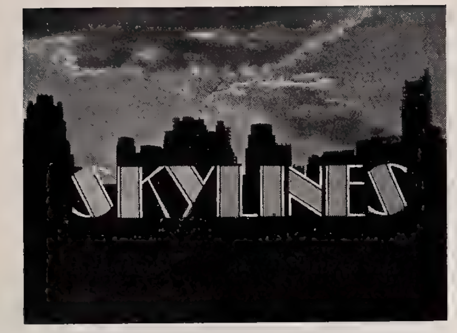
EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

URLITZER



Title idea for city film — photo by Ewing Galloway — lettered by Ralph R. Eno

That first projector and screen

[Continued from page 201]

treated as you would a fine watch.

Now as to screens. Here, too, the amateur has a large choice. It is possible, of course, to use a sheet for a screen but, if the screen is translucent and the picture shows through from the back, much light is lost. A coated, opaque surface is best for front projection. Screens work on the reflection principle and fall into two general classes, the silver screen and the beaded screen. The use of either is a matter of preference to be decided upon after the dealer has set up the two side by side so that half the picture is projected on each. The silver screen may be of coated fabric, which may be rolled, or may be an actual noncollapsible sheet of etched aluminum or other metal. The latter surface has risen in esteem recently as a *de luxe* screen for color as well as for black and white movies. The beaded screen consists of a backing into which millions of tiny glass beads have been imbedded. These pick up the picture etched in light and throw it back into the spectator's eyes.

Screens may be had rigidly mounted in frames, they may be of the roll type which are pulled down like window device running through a screweye in a own carrying case, being simply and automatically put in position by raising the top edge of the screen. The latter are generally more portable. Next month types of films will be discussed.

Notes of a cine naturalist

[Continued from page 195]

with a string to operate the starting device running through a screweye in a stake in the ground, thence back to you, say twenty five feet from the camera.

During the winter, when the gulls work up our coastal rivers, you can get some interesting pictures of these friendly birds right at the end of a city dock. I have filmed them from the deck of a ferry boat crossing the Hudson when, with motionless wings, they would follow the boat for several hundred yards, barely twenty feet overhead. Such scenes can be used in debating with your friends just how the birds do this and whether there is anything in the allegation that they ride on the waves of air displaced by a vessel. Speaking of boats reminds me of one of the most thrilling of all easily obtained pictures possible on even a short coastal trip. This is of a school of porpoise playing under the bow of the steamer, cleaving the water like leaping torpedos, maintaining their swift gait with apparently no effort and keeping just outside and ahead of the bow wash.

If you are inclined to the tang of salt air and have accumulated scenes along the beaches, try some experimental closeup work among the rocky tide pools. The water in such places is usually as clear as glass and you can photograph objects on the bottom to the depth of a couple of feet if your camera is tripod mounted and so situated that it is not affected by the glare from the water. There are slow moving starfish, hermit crabs and patches of feathery vegetation waving in the gentle currents to offer inspiration for further experiments.

Indoor or studio work usually follows the preliminary studies out of doors. Here, with the proper lighting, you may plan all sorts of things, working out your problems through an evening or, perhaps, far longer. A batch of frogs' eggs offer an interesting experiment. They can be collected in the spring, placed in a small aquarium and gently pressed against the glass side by a sheet of glass kept in place with wedges of cork. Short scenes, filmed day after day, will show their development. When the eggs have hatched, the little tadpoles can be transferred to a soup plate with a layer of fine sand and a few shreds of water plant as food. Their growth may be filmed for a week or more by a vertically mounted camera. Then they should be again transferred to a larger receptacle. When they are of fair size, they can be filmed at intervals through the glass side of the aquarium. This will follow the development of their limbs and transformation to perfect frogs.

If you want something difficult as to requirements of patience and watchfulness, try filming the hatching of a chick from an incubator egg or, if you have a friend who is an entomologist, ask him to help you note the proper time for the emergence of a moth from a cocoon. Then you can film the process of this creature unfurling its wings. From compact, moist bundles, they are

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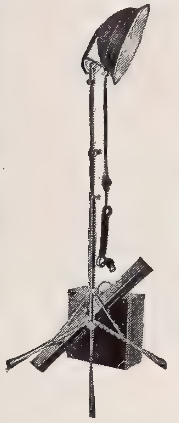

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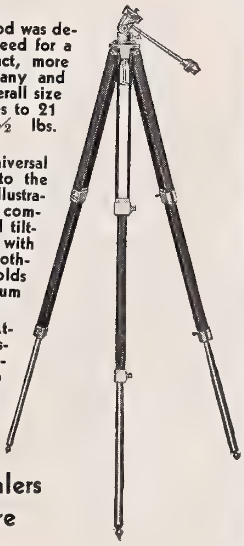

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unrolled to unbelievable size as compared to the tiny thing which emerged from the cocoon. The whole manifestation is completed within an hour. If your camera lacks a stop turn attachment, try short flashes, about a foot and a half of sixteen millimeter at three minute intervals. The effect is a fair substitute for stop turn work.

I have kept these suggestions within reach of every amateur and within easy traveling distance. Practice along these lines will be of great value as trials for more difficult work in the future and will open new vistas for experiment.

New angles for anglers

[Continued from page 200]

of him in the tree looking suspiciously at the fish on ground below. Spliced together in this order, these scenes will create the effect described.

With the aid of carefully spaced shots of fast motion, camp may be set up or broken in record speed. An amusing sequence of the hungry fishers attacking the evening or noon meal can be planned. Film the laden table, then stop the camera and partially empty the dishes, take another scene, stop the camera again and remove still more of the contents of the dishes. These scenes, cut in with shots of the men eating, will tell the story of a voracious appetite let loose. A fast motion shot of the member of the party with a reputation as a big eater will still further increase this reputation at home.

A very successful comedy relief once made for a film record of a fishing trip was the story of the lazy fisher. The audience was prepared for the incidents by medium and near shots of a fisher drowsing over his rod. He finally yawned and looked around uncomfortably, moved and indicated that he didn't like his seat. Immediately a chair appeared and he sat on it. Then his line busied him and he arose partially from his chair and, just as he was about to sit down again, the chair disappeared and he tumbled to the ground to look up and discover that the chair had reappeared a short distance away. He had many other adventures, for he went to sleep in his chair while the fish jumped out of the water and collected at his feet. Stopping the camera while the subject held the position and reverse motion shots of the fish furnished the effects.

Other comedy sequences are offered by the adventures of a "rooky" member of the party. With the aid of fast motion, he ties a fly at an incredible speed and, by means of other camera magic, achieves even more unusual feats.

There is no limit to the stunts that can be produced by the modern camera and a bit of thought in evolving novelties. Bewildering action and comedy scenes can add much to fishing films when properly built up. But remember that all of these departures from normal will lose half of their power to cause amusement if the audience is not prepared for the action by provision of scenes establishing a situation and giving the basis. Thus, instead of simply having a chair appear beside the fisher, first show that he is lazy and sleepy. Instead of showing merely a member of the party magically leaping into a tree, show that he is startled by some natural or unusual reason.

That younger generation also has claim on footage of complete fishing films

In photographing other incidents on a fishing trip, don't forget composition and scenic beauty. Many an ordinary fishing scene may be greatly improved solely through the selection of a proper viewpoint. If possible, whenever the landscape lends enchantment, show a companion fishing. To give action to the sequence, a thrilling struggle with an imaginary fish can be faked with the hook actually caught in a log or lily root. You can later cut in a closeup of a fish being landed, this scene being secured some other time and place, where the scenery wasn't so good but the fishing was better. A near shot of a fish being played on the water, followed by a closeup of the fish lying on the bank, will certainly not give away the fact that the actual landing of the fish was filmed on a different occasion.

If, during the course of a day, a good shot is missed, it may be faked later. As for the regular fishing scenes, in planning them, think of what a novice at fishing would like. This will give the best cue as to what will provide the greatest interest for the audience.

These suggestions are but a few of the many possibilities. When planning the next fishing trip, make a list of the amusing incidents that might be staged, adapting them to the particular foibles of the personalities taking the trip.

Plan each incident and build up scenes to support it. Keep the other members in the dark as much as possible about what is being filmed and, when the picture is projected upon return home, it will assure a successful party.

Starring the stars

[Continued from page 206]

made by the big telescope lens was allowed to fall on the film. Focusing was done directly on the film. There was nothing between the film and the big lens at the other end of the long telescope. The lens of the Princeton telescope is one of the biggest in the East, being twenty three inches in diameter and about thirty feet in focal length. This is, as far as we know, the biggest lens ever used as a telephoto on an amateur camera. It takes one to within 1,000 miles of the moon's surface, the magnification being 250 diameters. Each frame shows a section of the moon's surface 200 by 330 miles. The big crater Copernicus, fifty six miles in diameter, is centered in the frame. New York City and its environs for twenty eight miles in all directions could be put inside it but, if New York were on the moon, it would appear only as a hazy (because of smoke), ill defined, dark patch, several inches in diameter on the screen.

In this moon film, we watch the crater emerge from the night as the sun rises on it. At first, only the portion of the rim on the morning side catches the sunlight but soon it spills over into the crater itself and the opposite wall is lighted up. Then, as the sun rises, we watch the small crescent of daylight on the inside of the rim expand, creeping slowly down into the crater and finally reaching the crater's floor. We can see irregularities in the light due to shadows of peaks on the opposite wall. The walls are about 12,000 feet above the floor of the crater, making them comparable in altitude to the Rocky Mountains, while the floor of the crater is depressed some 9,000 feet below the surface of the moon.

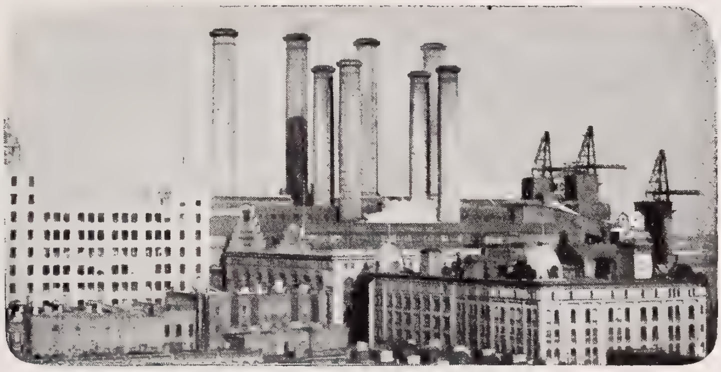
These telescopic views of the moon were made by Professor J. Q. Stewart of the Princeton University Observatory, whose keen interest, enthusiasm and constant flow of ingenious ideas have largely been responsible for the success of the undertaking, and by R. F. Arnott, his son, and A. L. Bennett, who did most of the tedious work of observing and adjusting the camera during the progress of the work.

1.

THIS picture shows how a view taken with a regular photographic lens appears on the screen.

2.

THIS picture shows how a scene with a 50% wider field is compressed into 16mm. film when the **Cine-Panor** is used in conjunction with the same lens.



THIS picture shows how the compressed scene shown in illustration 2 appears on the screen in true panoramic perspective when the **Cine-Panor** is used in conjunction with the regular projection lens.

3.

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Track meet technique

[Continued from page 196]

effect of acceleration of tempo. This increase of tempo will create a strong dramatic effect and will carry your track film to a definite climax. Obviously, arranging the scenes on this principle depends partially upon editing. To a certain extent, this effect can be secured by editing alone and you can apply the principle to your older track films by reediting them.

"Last call for the relay!"

The crowds stand, the race begins and the camera follows each lap and records every transfer of the baton. The race should be a complete story in itself and, if the photographer is on the field, he should endeavor to obtain his scenes from as many different positions as possible, interspersing them now and then with a shot of someone on the sidelines urging the runners on. If two opposing runners are close to each other, an effective scene may be taken with a telephoto lens from the center of the oval, following the pair in a circle clear round the track.

At one time the camera may record nothing but feet and legs racing past; at another, only the heads and shoulders are followed. The tempo may be artificially increased by slowing the camera down a little if possible, as the relay progresses, although the change should not be sudden enough to be apparent at any one time.

The scenes are even shorter now, and more numerous. Some are only flashes. As soon as the winner breaks the tape he is surrounded by an excited group of admirers and we see the stands cheer as our celluloid track meet ends.

Let 'er rain!

[Continued from page 193]

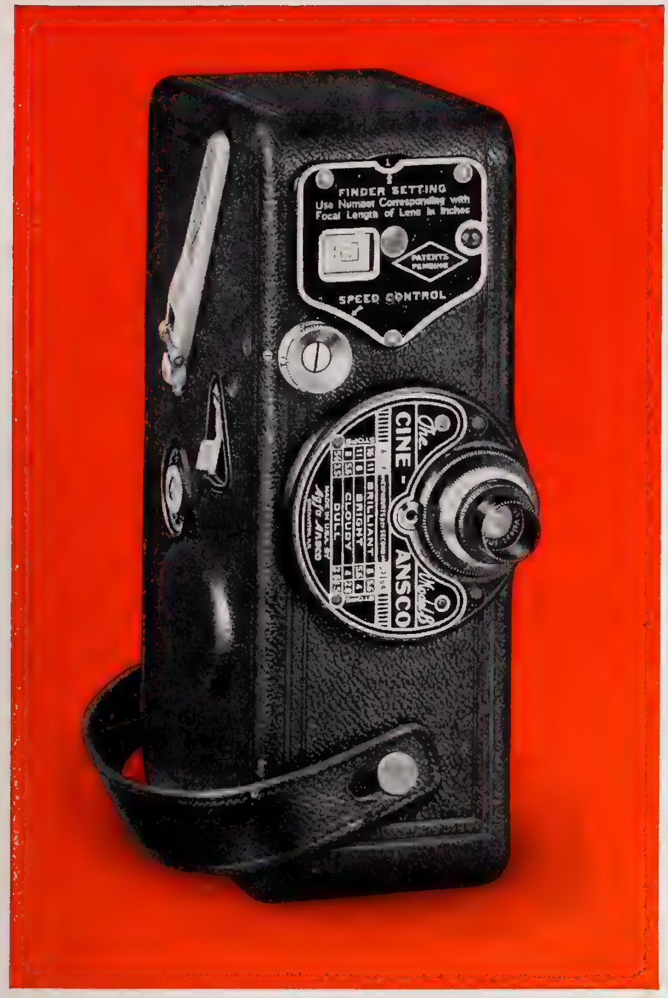
are better defined. An illustration of this effect is shown in the two accompanying pictures, both taken from the same viewpoint, one on a clear day and the other in a slight haze. Note how flat the brilliantly lit one appears and how the mist in the other separates the "distance planes" and produces the effect of depth.

Many things in nature are rendered more beautiful and photographically more adaptable because of the mist and the rain. A large spider web on a misty morning is outlined in gleaming silver. If the sun happens to show itself through the mist, a closeup shot of the web in the misty light will be well worth taking. The glistening of wet objects often gives them a novel and unfamiliar aspect which makes them desirable film subjects. When the mist is really heavy, a very dramatic effect can be had for the amateur photoplay by arranging for the action to take place in a manner appropriate to the mist effect. Using a fast lens, it will not be difficult to secure such pictures with complete effectiveness.

But the city dweller who sees little more of nature than the trees in the park need not bewail the fact that he cannot get mist effects in the woods and fields. The city under a blanket of mist or in a downpour is often even more effective. The gleaming streets,

William A. Palmer

The cine camera can catch every movement of rippling muscles topping the bar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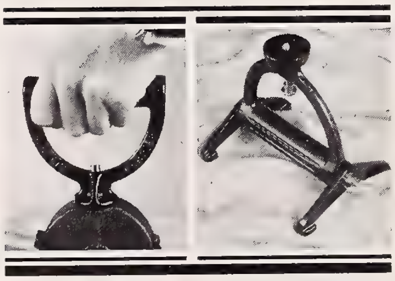

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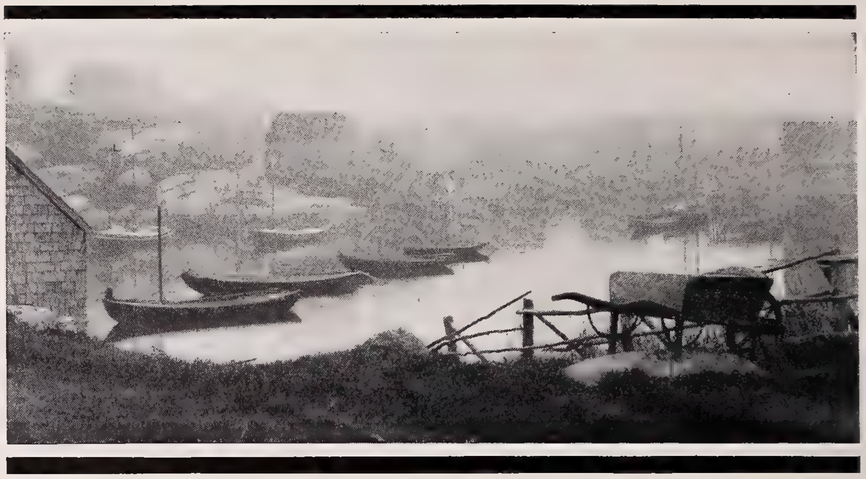
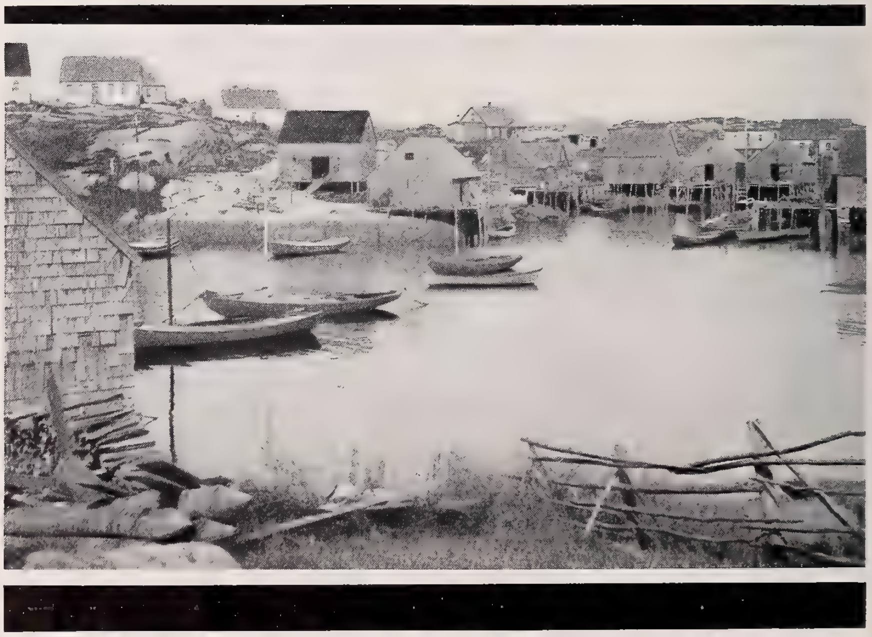


Doris Day

Morning mist softens the stark realities of this Canadian fishing village

where the wet asphalt reflects the images of vehicle and pedestrian, the traffic tieups, the tops of tall buildings lost in mist, all these are effects which are especially likely to arouse interest and excite comment on the home screen as something out of the ordinary. There is also a distinct advantage in taking rain or mist effects in the city—it is never difficult to find shelter. Most of your shots can be made through a convenient doorway or, better still, from a window. In fact, the vantage point of a window high above the street is an excellent one in cinematography for it is from this point of view that one gets wet weather effects on the street at their best. The illustration on page 192 shows one application of this method. From such a city eyrie, the camera's eye may peer down and get the wet weather traffic jams in their entirety. The wet, slippery street, the smooth, sleek tops of the cars, the intersecting lines of traffic, all form ever interesting cinematic patterns. Indeed, wet weather city shots are apt to be far more lively and thus of greater cinematic value than scenes taken under similar conditions in the country. But, whether in city or country, we cinematic amateurs should not be content simply to press our noses against a streaming window pane and wish for better shooting weather. The very least we can do under such circumstances is to make a shot of the water streaming down the pane for use sooner or later as an art title background!

Doris Day



Gone is the mist and gone is the atmosphere of the village as filmed above

Laughs from leftovers

[Continued from page 202]

from the film in your waste basket.

But do not be in a hurry to make your assembly. Go through your waste and list every clip on a separate slip of paper, with its footage. Now put all of these slips on the table and match them up, making changes until you are satisfied that further rearrangement cannot make them any funnier. Then reach for the cement bottle and the splicer. Not until then.

Sometimes you can get humor through iteration, as one man did who had intended to take a couple of feet of City Hall, a rather uninteresting structure. The camera jammed and he couldn't stop, so he let about fifteen feet run through before the spring ran down. He used the two feet for their intended purpose and put the rest in storage. Later he used about eight inches of this between shots of some of the finest architecture in Europe and America. It was not funny the first three or four times, but after the eighth repetition it got a laugh each time it appeared.

Much can be done with subtitling and one point of merit is that you do not need to make fancy titles. The simplest form of home made title is best suited to this type of subject.

Here you get the humor from the grouping. Perhaps you take such a lead title as *Sin Takes A Holiday*. The program opens with a shot of a speakeasy and a closeup of the padlocked door. In turn, you use a scene of a drunken tramp asleep on a park bench, still clutching his bottle, a well loaded brewery wagon without its driver, a soft drink stand, the Sunday crowds at a beach resort and finally a church with a notice to the effect that it is closed during July and August.

Sometimes a single subtitle will carry a rather long footage, but it is better to sprinkle additional titles through the assembly to get the laughs. There is also a certain interruptive value to the title. No matter how interesting the shots may be, there is always a certain mental strain in viewing an uninterrupted picture, which is one reason why most persons do not care as much for the talking pictures as the old silents. Break up the reel with brief and pointed comments. If you cannot write good subtitles yourself, get someone to help you. As a rule, women write better titles than men. Do not try to crack jokes but try for a more subtle form. Work for a smile rather than a laugh. To say it another way, do not make titles more important than your pictures.

The titled picture may be either grouped or contrasted. As an example

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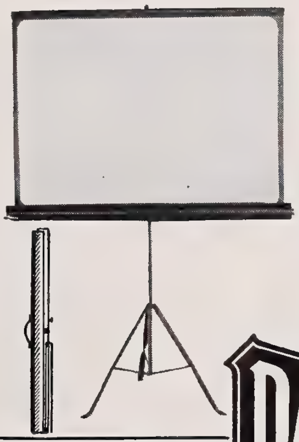

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of the former, one title used was *Sisters Under The Skin.* The opening shot was a bathing beach with very scant costumes, a flash of an outdoor political meeting for women who decidedly were not scantily costumed, a girl's graduation class at the high school, a woman tramp, colloquially known as a "rummager," a group of negro women at a camp meeting and—by a stroke of luck—an elegant scrap between the girl strikers at the knitting mill and the "rats" who presumed to apply for their jobs. The fates have to be kind to give you a smash finish like that but you can get a white mother and a black one trundling their baby carriages along, even if you have to go out and shoot it specially.

Go through your waste basket and see what you can salvage by these methods. You will be surprised and very probably pleased.

The clinic

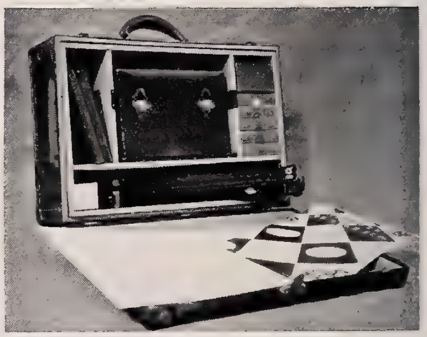
[Continued from page 204]

with the extra film cartons in the upper right partition. Two hinged, twelve by seventeen inch reflectors, along with reading matter and scenario outlines, may be placed flat under the cover of the carrying case. This framework was designed and built by Ralph Sprungman, an amateur of Minneapolis, and has been used successfully for several years on his cine voyages by canoe into the Canadian and Minnesota forests.

Asked and answered ■

Question: When using my three and three fourths inch telephoto, I endeavor to have the action occur within the limits of the smallest square that is etched on the front glass of my viewfinder. I find, however, that, when these pictures are returned, the subject has a tendency to escape from the picture, especially on the shots which follow a moving object. How can I correct my finder to remedy this? *Answer:* The best plan to follow in taking any shot with a long focus lens is to keep the subject in the exact center of the finder. This rule applies particularly to "follow shots," which are special problems with the telephoto lens and should be performed with great care. A tripod must be used and the friction of the panoram head should be tested to make sure that the motion of the camera may proceed smoothly and without jerks. But keep your subject always in the center of the finder field; if you make an ink dot very carefully at this point on the finder glass, you will find that it will help.

Question: How large a screen image can I project with my 250 watt variable resistance projector? *Answer:* You have asked this question in the wrong form. It should be worded, "What can I do to secure the largest possible image with my projector?" You see, the answer to the first question cannot be definite, since there are so many variable conditions which affect the size of a satisfactory screen image. To get the largest image possible, every bit of extraneous light should be excluded from the projection room. A screen of high reflecting quality should be used—either a bead or metallic surface. The audience should not be seated too far to the side of the screen. See that you have a new, unblackened bulb in your projector. Do not run badly underexposed or dense films. With attention to these points and with a modern 16mm. projector, you should have no difficulty in getting a good, clearly defined screen image of large size. Under similar conditions, I have seen screen images six feet wide and even larger.



The complete amateur's kit as devised by Ralph Sprungman of Minneapolis

Loupe for editing ■

Dr. F. S. O'Hara of Springfield, Illinois, is a League member who has cleverly extracted from the paraphernalia of his profession an effective piece of apparatus to aid him in the pursuit of his avocation. To quote Dr. O'Hara, "Go to an optical supply house and purchase a *loupe.* This is a device which fits over your ears somewhat like a pair of spectacles and is provided with two adjustable lenses which give a two eye magnification. There are two kinds available; one focuses the visual object in a darkened tube and is not suitable for this purpose while the other is something like the old fashioned stereoscope but much smaller and built in a skeletonized form. By means of a setscrew, you may adjust the interpupillary distance (that is, the distance from eye to eye). This apparatus is made in several forms, some being low in cost and others high. However, you may purchase one for about five dollars which will be perfectly satisfactory. In use, it takes the place of the film viewer

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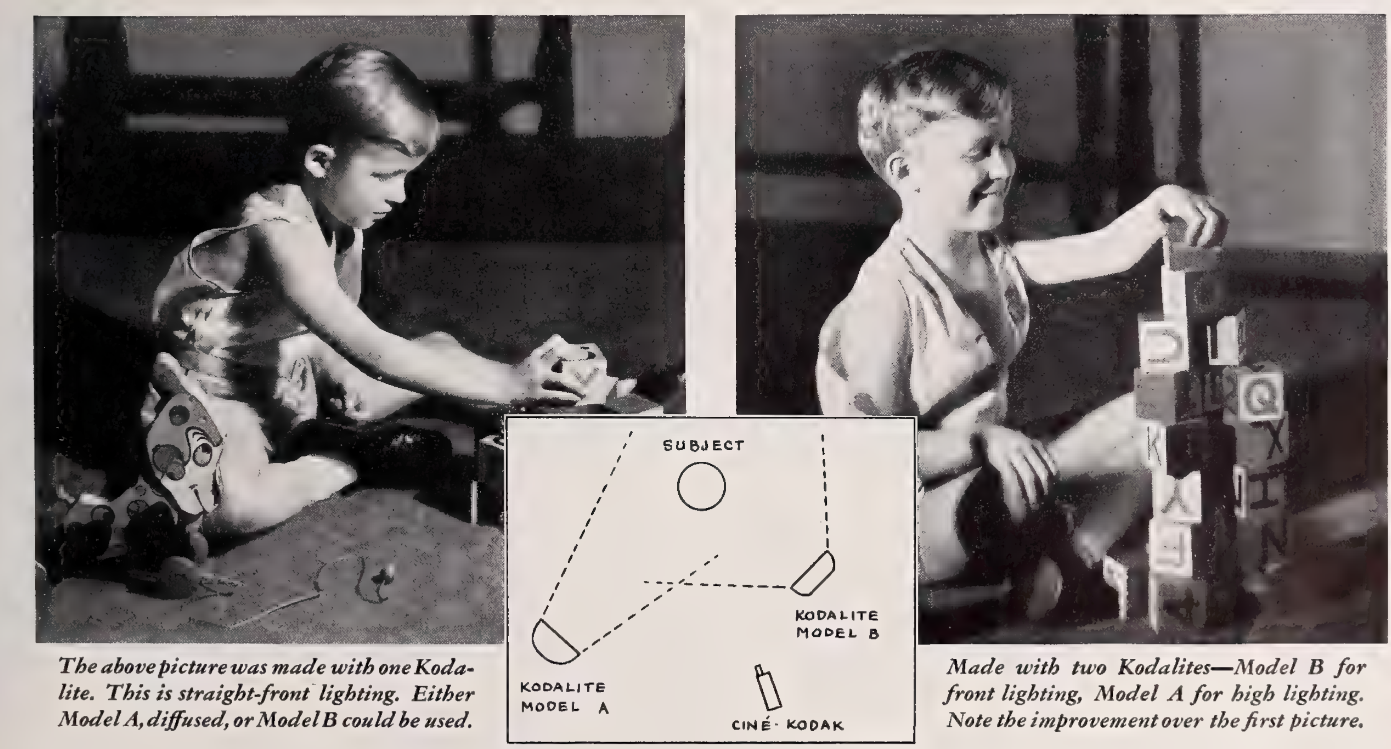
Kodalite, Model B, comes in one-, two-, and three-light units. Single unit, including cord and telescoping stand, $15. 500-watt lamp, $4.85 extra. Model A is also priced at $15. Diffuser, $1.50.



The above picture was made with one Kodalite. This is straight-front lighting. Either Model A, diffused, or Model B could be used.

Made with two Kodalites—Model B for front lighting, Model A for high lighting. Note the improvement over the first picture.

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and magnifier which is sometimes attached to a splicer rewind apparatus and I consider that it has many advantages over the fixed or stationary viewer. Film to be inspected may be held in any position and several frames may be observed at once, as well as perforations, film edges, etc. Pictures on two films may be compared side by side in this way, a necessity which often arises in editing. The loupe is easy to adjust and use, its primary arrangement of interpupillary distance being all that is necessary. Focus this on your diamond ring and, when you are tired of wishing it really was that large, you are ready to go browsing among the films. I have rounded out the situation by placing a frosted incandescent bulb near the board and below the line of vision. This lights the picture very satisfactorily.

This viewer and magnifier has proved effective as used by Dr. F. S. O'Hara

New Technical Bulletin

Exposure, that subject of principal interest to the amateur and his greatest single problem, is discussed in full in a new bulletin, Exposure In Essence, *issued by the Technical Department. This bulletin, illustrated with photographs and diagrams, is indexed by paragraph headings and contains a convenient tabular exposure chart as well as data on diaphragm settings for color work and for artificial light.* Exposure In Essence *is free to all League members on application to the Technical Department, Amateur Cinema League, 105 West 40th Street, New York, N.Y.*

Critical focusing

[Continued from page 207]

dramatic motif and the fact that the movement of the action in both scenes of the double exposure is in the same direction.

"The Devil To Pay" ■ Character indication: the lead in this picture from the Paramount studios is shown passing a pet store. A terrier in the window catches his attention and there follows a long and delightful sequence in which the hero, unable to resist the dog's pleading, finally buys him although he has but a few dollars left. The dog is of absolutely no importance to the plot and this incident as well as other scenes involving the dog could be entirely cut out without detracting from the story. However, the action is natural and this pause in the rather fatuous drawing room comedy is a welcome one, while the hero's attraction for the dog indicates that he may not be as shallow as he is otherwise represented. Amateur photoplays could include similar incidents to advantage. Securing the necessary action from the dog or any other animal is fairly easy, especially if the method used in this film is followed.

Amateur clubs

[Continued from page 203]

Oakland's new year ■ The Greater Oakland Motion Picture Club of Oakland, Calif., inaugurated this season's activities with a dinner meeting attended by all members. A new scenario, with Oakland industries, real estate developments and commerce as its background, has been planned and is scheduled for early production. W. A. Jones is president for this year while other officers are D. A. Holland, vice president; Judge W. W. Moore, second vice president; R. M. Trinidad, secretary treasurer; H. L. Hock, Jerome Arends, J. B. Steere, E. B. Cook and J. W. H. Meyer, directors.

Kidder talks ■ A recent program of the Cinema Club of Jackson, Mich., featured a discussion by W. E. Kidder, a director of the Amateur Cinema League, on making movies interesting with titles and trick work. Mr. Kidder accompanied his address with the screening of his films of salmon fishing and hunting in Africa. Preceding the meeting, a banquet was given in Mr. Kidder's honor.

New officers ■ Officers of the Movie Club of Cleveland, Ohio, recently elected for the coming year are: Louis F. Dienst, president; Newton D. Baker, III, vice president; Dr. C. P. Beach, secretary; Robert F. Wysocki, treasurer.

Many reels ■ The amateur movie making enthusiasm of the members of the Hudson County Cine Club in Jersey City, N. J., is well represented by the wealth of amateur films that are always available for club screening. At a recent meeting the projection of 1,600 feet of travel film, made by Edmund C. Miller, Chief Librarian of Jersey City, was featured. Other offerings were a reel of Niagara Falls and Quebec, made by Herbert Griffith; a record of camping and mountain climbing, filmed by Theodore C. Koven; short subjects filmed by Clarence W. Winchell and Joseph Schlitt; a newsreel, made by Alfred Lowenherz; *The Lugger* from the League Club Library. A future meeting will be devoted to scientific films.

Chicago ■ Recent programs of the Chicago Cinema Club were devoted to the screening of members' films and talks and demonstrations by members of the staff of the Bell & Howell Company. The use of new amateur equipment was shown.

Scarsdale, N. Y. ■ The Cine Club of Scarsdale, N. Y., has begun the production of a photoplay based on a story of car thieves and the abduction of a girl. The plot calls for a sequence of an auto racing with a train and this is to be secured by editing together scenes of a speeding train with those of a car racing along a highway, each made separately. The effect promises to be a dramatic one, judging from the carefully prepared scenario. In the cast will be Gilbert Nourse, Nancy Jones, Edgar Bassett, Benton Rice, Beatrice Delahay, Herman Van Fleet and Bill Newman.

See celebrities ■ On the latest program of the Metropolitan Motion Picture Club of New York City were: *The Correct Use And The Advantages Of The Fast Lens*, a talk by Herbert C. McKay, dean of the New York Institute of Photography; *Here And There With Famous People*, a remarkable 1200 foot collection of shots of famous people in all walks of life, made by Neil P. Horne; *The Leprous Hands Of Lust*, a well filmed burlesque made under the direction of S. Winston Childs, Jr. The program was preceded by a brief business meeting during which the elimination contests for the forthcoming competition between the Metropolitan, Hartford

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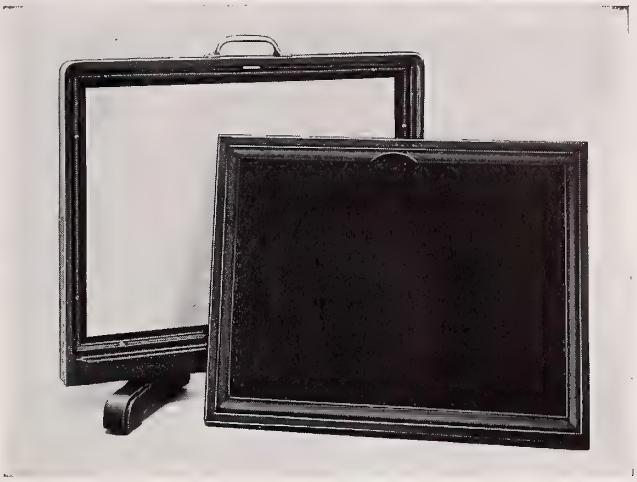

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and Jersey City clubs were discussed. Results of this elimination will be reported in the next issue of MOVIE MAKERS. The three cornered club contest is now scheduled for early in April.

Vineland production ■ Following the production of an amateur photoplay, based on the adventures of an inexperienced member of a hunting party, a group of amateurs in Vineland, N. J., have formally organized as a club under the leadership of Sidney J. Rosenthal. Mr. Rosenthal is cameraman of the group and other officers are Sam Waxman, president; Edward Rudinoff, vice president; David Melletz, secretary; Leon Kotok, treasurer.

Nippon news ■ The research laboratory of the Film Amateur Society of Tokyo, Japan, is working on a film study of the greyhound races, one of Japan's most popular entertainments. The picture, to run 1,000 ft., 35mm., is being made with the cooperation of the Greyhound Racing Club of Tokyo. Another current production is entitled *A Dog And Boy*, 200 ft., 16mm., being produced by N. Ogawa. The Society has taken over the editing of a third publication on amateur movie making. This amateur organization now publishes a news section in the *Kinema Jumpo*, professional trade paper of Japan, the *Baby Cine Magazine* and *Amateur Movies*, monthly journals, reports M. H. Kawamoto.

Thetford plot ■ The Cinema Club of Thetford Mines, Canada, has nearly completed its first production, as yet untitled. The plot is based on the story of a trapper lost in the north woods. In the cast are Eddie Vallieres, A. Boivin, Leo Marcoux and A. Bucher. Photography and direction are by Alphy Blais.

Air scenes ■ In San Diego, Calif., Howard S. Fraser is filming a story of an air raid in the World War. A German airport has been made in model and the effect of an air raid, combat between planes and the destruction of the airport is being secured by editing together stock shots of air warfare, scenes of the model and the actual scenes of the actors. In the cast are Olin Wormstead, Roy Schoning, Howard Fraser, Howard Jope and Molly Fraser. The film will run 200 ft.

Shakespeare? ■ A successful public screening of *Midsummer Day's Dream*, romantic comedy produced by the El Morro Players of San Juan, P. R., was recently held by the club. In spite of a stormy night, the hall was packed and the El Morro Players can look on their first production as a definite success. *Campus Love*, from the League Club Library, was screened at a recent gathering.

Vice probe! ■ *The Leprous Hands Of Lust* is the title of a two reel burlesque recently completed by an amateur production group working under the leadership of S. Winston Childs, Jr. The story is a burlesque of the anti social activities of a vice ring. The film contains some excellent interior lighting and is remarkably well edited. Another picture, *The Premeditated Virgin*, parodying the sophisticated English drawing room comedy of the stage, is planned.

RUSHES ■ The Cinema Club of Knoxville, Tenn., is now working on a comedy to be entitled *Three Weeks*.

■ In Long Beach, Calif., twenty amateur movie makers, under the leadership of W. A. Weir, are planning club formation. *Reel Golf* and *Opportunity Knocks* from the League Club Library were shown at a preliminary meeting.

■ The Flower City Amateur Movie Club of Rochester, N. Y., is holding regular meetings featuring the screening of members' films. A scenario is being prepared for spring production.

■ Preparatory to club organization, Alexander MacC. Turner, at Union College, Schenectady, N. Y., is producing a short amateur photoplay with a background of college life.

■ A. Dombounian, at the Gulf Coast Military Academy, Gulfport, Miss., is forming an amateur production unit. Such clubs are easy to form in schools and colleges and offer a lot of fun.

■ An amateur group in New York City is working on a feature length drama to be entitled *Jean Lanore*. Anthony Iovino is president of the group, Fred Dreyfuss is second in charge and Joseph Cantino is cameraman. A short film story has already been produced by this unit.

■ J. Ray Johnson has organized an amateur movie club among the students of Lafayette Junior High School in Uniontown Pa. Present plans call for two or three short sketches based on school activities and the production of a regular school newsreel.

■ A committee made up of Dr. Dayton Campbell, Fred Roberts and R. Brotemarkle is working on the details of the organization of an amateur movie club in Kansas City, Mo., one of the few large cities in the country where a club has not as yet been formed. The care being taken by this committee promises the formation of one of the best movie organizations in the country.

■ An amateur movie division has been organized within the Camera Club of the High School in Troy, N. Y. The new movie division is led by Sanford S. Goldberg.

British amateurs

New London Club ■ A new amateur cine organization, the London Amateur Film Club, has been recently organized with Miles Mander, president, and Miss M. Jasper, secretary. A production has been already begun and fortnightly meetings are being held. At the first of these a talk on the club's prospects and aims was given by Alan D. Whitehead, followed by a program of films. It is proposed to develop the social as well as the active side of amateur cinematography and, if League members visiting London will get in touch with Miss M. Jasper, 42 Fentiman Road, London, S. W. 8, invitations will be sent them to visit the club where they are assured of a very cordial welcome.

West Middlesex ■ The West Middlesex Cine Club in London recently held the premiere of its latest production, *A Scandal In Rome.* On the program with the feature was a shorter production made by the club, entitled *The Tele-projector* and dealing with the humorous situations arising from the use of an imaginary machine capable of projecting bodies through the ether. Both films were well received by London critics. The club's production subcommittee is now working on a scenario for a four hundred foot production. In the meantime, the club's membership has been divided into four production units. Each unit has been provided with a hundred foot reel of film and is to make a version of the triangle plot. When the films are completed, the best one will be selected by the club as a whole.

Newcastle-on-Tyne ■ The Amateur Cinematographers' Association of Newcastle is also holding a competition for group productions. Several production units have been formed within the organization and each unit is making a four hundred foot photoplay. Awards are offered for the best film.

London ■ Two productions are slated for immediate filming by Supreme Films, amateur unit in London. One of these, *Young People*, is a melodrama concerning the effort of two youthful newspaper reporters to discover the murderer of one of their friends. Hair raising adventures, a dual romance and a dope gang offer

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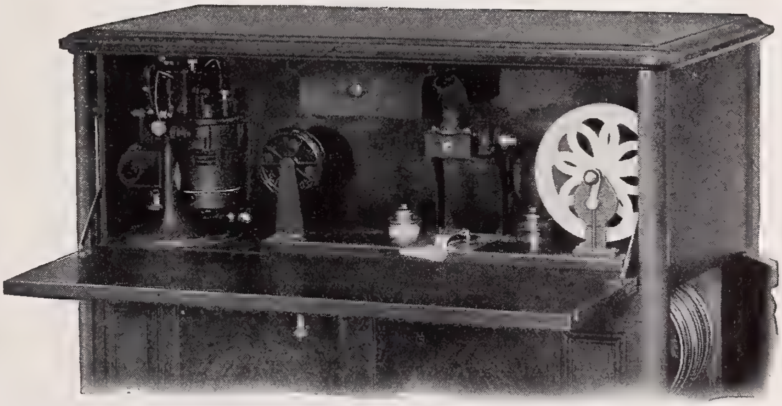

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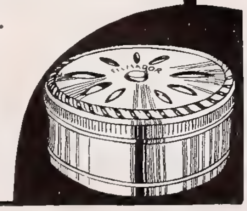

plenty of thrills and action. The second film, a light comedy, to be called *Feminine Fortunes*, will run 800 ft., 16 mm. The story is built about the complications of an intrigue to win an heiress. Both pictures will be photographed by Al Kornel and directed by Ray Sturgess.

Bolton A. C. A. ■ The Bolton Amateur Cine Association is holding a membership competition for the selection of scenarios for a two reel comedy and a five reel mystery thriller, both to be produced by the association.

Finchley ■ Immediate production is planned by the Finchley Amateur Cinematograph Society in London. A plot has been selected and it is expected that a picture will be finished this spring. The club has been holding regular program meetings. Eric H. Haythorn is secretary and G. Henson Littlewood is cameraman.

Folkestone A. C. A. ■ The Folkestone Amateur Cinematographers' Association recently held its first public screening. On the program were *A Zoo Film*, photographed by H. Hirst; *Folkestone, Gem Of The Kent Coast*, a scenic filmed by B. R. Billings; *The Cavalier*, an historical drama produced by the association; *A Miscellany*, made by Dr. Billings; *Laid Up In Lavender*, a romance produced by the association. The screening secured excellent reviews in Folkestone papers and was enthusiastically received by the public.

Sheffield ■ At the annual election of officers of the Sheffield Amateur Film Club, Dr. J. Pringle was chosen president; H. Gerald Toothill, treasurer; J. W. Gillett, librarian; Alan Steward, chairman; Percy Parramore, publicity; Arthur D. Hobson, secretary. Two films of Sheffield are planned by the club. One of them will be made on 16mm. film and directed by Alan Steward and the other will be taken on 9.5mm. and directed by Percy Parramore. The films will include studies of Sheffield industries and scenic shots of the natural beauty in and near Sheffield. The Sheffield club has decided to have two meetings monthly, one to be devoted to production and allied activities and the other to be a program and projection meeting. Recent programs have been varied and attractive. They have included an evening devoted to Kodacolor with a screening of *Rolling Stones*, *Home Waters* and *Emerald Isle*, three Kodacolor pictures filmed by Donald Munro and another program featuring the projection of *The Last Gift*, an unusual photoplay produced by the Stockport Cine Players.

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News of the industry

[Continued from page 208]

as the mechanism starts and stops. The Ampro rapid rewind is made further effective by the addition of a new belt shift which makes it easy to disengage the lower takeup belt for a quick rewind. There is also a separate switch for the projection lamp so that the rewind or mechanism can be run independently if desired. The Ampro De Luxe is furnished in two models, each of which may be adapted for Kodacolor projection.

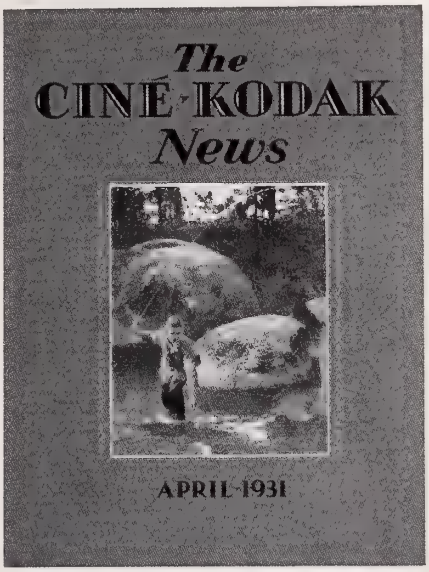
Cine-Ansco B ■ Another camera possessing the flexibility given by a plurality of speeds is announced this month in the new, four speed Cine-Ansco, made by Agfa Ansco of Binghamton, New York. It is said that the new Model B, besides possessing all the well known qualities of its predecessor, the Model A, has many new features of unique value to the amateur cameraman. In addition to the conveniently placed front speed control, giving half, normal, double and four times normal speeds at the turn of a button, there is also a rotating disk giving various finder fields for telephoto lenses, controlled by an easily perceived index, it is stated. Amateurs are invited to inspect the new Ansco Camera at their dealer's.

Filmophone tested ■ A striking demonstration was recently given of the Filmophone, Bell & Howell 16mm. sound reproduction apparatus, in Orchestra Hall, Chicago. The Filmophone was placed in the regular projection booth of the hall, ninety feet from the stage. The new 375 watt Filmo GG threw a picture sixteen feet and three inches in width which was said to be clear and bright from any point in the 2500 seat theatre. Mr. Dupue of the Burton Holmes Lectures, Inc., who made the test, reports that the volume of sound was more than sufficient without advancing the volume control to capacity.

Reversible screen ■ A new bead surface screen announced by Willoughbys this month has its back finished in silver so that either surface may be used at will. The new screen is of the collapsible, cabinet, roll type.

Kodak on Fifth Avenue ■ A smart new camera shop done in the modern manner has recently been opened by Eastman Kodak Stores, Inc., of New York City. Located in the new Squibb Building at 745 Fifth Avenue, the new Kodak shop will have a special Cine-Kodak department fully equipped for the display of apparatus and films.

"Cine-Kodak News" ■ Among the many attractive items in the April *Cine-Kodak News*, the following are featured: *What About April?*, in which seasonal opportunities for movie making are illustrated and described; *Donnie Crawford Goes Aloft*, or how amateur movies are used in the training of glider pilots as told by one of them; *The Curfew Need Not Ring Tonight*, on defying the darkness in making outdoor night time movies; the usual pages of Cine Chat, Kodascope Libraries and Cinegraph releases. Interested amateurs can receive the *News* through a request to Eastman Kodak Co., Rochester, N. Y.



April, night and glider films are featured in latest "Cine-Kodak News"

Show-At-Home ■ Recognizing the increase in the demand for good home talkies, the Show-At-Home Movie Library, Inc., of 730 Fifth Avenue, New York City, is now offering such splendid synchronized features as *All Quiet On The Western Front*, *White Hell Of Pitz Palu* and many other really fine pictures. Over one hundred and fifty Universal releases, covering all phases of home movie entertainment, are already available from this progressive film source. Among them are fifty one features from six to fourteen reels in length, forty (one reel) *Oswald Cartoons*, fourteen (one and two reel) *Specials*, sixteen (two reel) *Universal Comedies*, four (two reel) *Featurettes*, twelve (two reel) *Collegians* and twelve of the (two reel) *Sporting Youth Series*. This library will furnish a detailed listing of these talkies on request, together with the name of the nearest dealer through whom they may be rented or purchased.

ENO'S ART TITLES

Mistaken Economy

The mistaken sense of economy which induces one to use inferior titling and insufficient editing results in no pleasure to the movie maker as he projects a poorly organized picture. Eno's superior Art Titling and distinguished film editing enhance good photography and create a world of pleasure for the movie maker and his audience.

Send $2.00 and copy for two short titles and receive your hand-lettered tryout ready to splice into your films.

Please do not ask for free samples. Kindly use the tryout

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ENO'S FILM EDITING

Ralph R. Eno is a Charter Member, Amateur Cinema League, and America's Pioneer (16mm.) Art Title Builder and Film Editor.

"If we had suddenly our choice, we would walk to Goldfield to sit under a torrid sun and watch the fight they fought. In lieu of that, we hope only that more pictures of the sort are brought to flicker on the local screens. . . ."

JOHN HUTCHENS, in closing a splendid two-column review, in the **N. Y. EVENING POST**—as fine a tribute as ever was paid to an unusual film. . . .

A RARE OPPORTUNITY TO ACQUIRE A DISTINCTIVE FILM OF EVERLASTING INTEREST—AT THE PRICE OF ORDINARY SUBJECTS. . . .

THE GANS-NELSON FIGHT

Fought Under a Broiling Sun at Goldfield, Nevada, September 3rd, 1906.

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Note: Dealers write for prices on records.

Velostigmat ■ This brand applied to lenses is recognized as a guarantee of high optical quality and of satisfactory performance both in the taking and projection fields. To the Velostigmat line has recently been added the new Cine-Velostigmat *f*:2.7 with a focal length of 15mm. The use of this wide angle lens gives the ability to cover a relatively large area of view where the distance from camera to subject may be limited. A lens of this speed and focal length is especially adapted to amateur interiors where it is not unusual to encounter difficulty in placing the camera at the proper distance. The same effect may be had in outdoor views, the lens including an angle approximately sixty nine degrees wider than that of the one inch lens. It is said that this lens, although of extremely short focus, will not interfere with the operation of turret front cameras. The entire Velostigmat series, including the *f*:1.5, the Cine-Verito for soft focus effects, the telephoto and the Sunray Projection Lenses are featured in a new catalog of the Wollensak Optical Company of Rochester, N. Y., makers of these and other optical products. It is available to all interested amateurs.

WOLLENSAK f 2.7
16
11
8
5.6
4
2.7

New 15mm. wide angle lens perfected by Wollensak Optical Co. of Rochester

Home film moves ■ Home Film Libraries, Inc., announce immediate removal to the new 500 Fifth Avenue Building at the corner of Fifth Avenue and 42nd Street, New York City. Following the latest trend in home movie entertainment, the addition of a sound film library is planned.

Footage measure ■ For all who wish to know the exact length of their films without any possible shadow of doubt, there is offered this month the Ensign Footage Counter. Actuating a free running sprocket, the film passes through the machine and its exact length is recorded on a dial either in feet or in meters. The dial reads to 100 feet and then repeats. The device is marketed by Willoughbys, 110 West 32nd Street, N. Y.

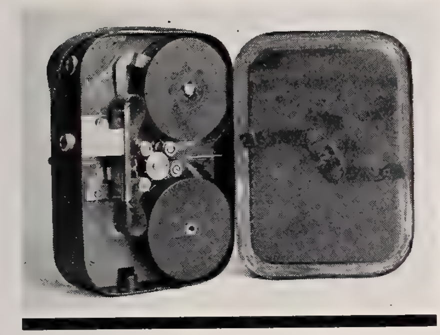
Inside sun ■ The efficacy of electric arc health lamps for actinic as well as therapeutic work has been discovered by many users of the Eveready Sunshine Lamp now in use in many homes to provide ultraviolet irradiations, according to the National Carbon Company of Cleveland, Ohio, its maker, which also enjoys the distinction of providing the carbons used in most home arc lamps. And what could be more logical than to make movie shots of the kiddies as they are enjoying their sun baths? The fact that these shots turn out so well is merely another proof that the carbon arc is an excellent source of light for interior movies, giving a maximum amount of light for the current consumed. Tests recently made by the Physics Research Department of this company have also shown that its Sunshine Lamp is unusually effective when ordinary orthochromatic film is used in the camera.

Health and fun at same time when filming with Eveready Sunshine Lamp

Presto ■ Those who are following the development of home sound recording will be much interested to learn that there is at present available a moderately priced apparatus producing a record in the form of an aluminum disk. This apparatus is made in two types by the Presto Recording Corp. of 70 Washington Street, Brooklyn, N. Y. In this Presto system, the feed of the recording head is provided by a simple friction drive which produces the spiral record groove. The smaller of these devices is attachable to any turntable but it must be remembered that, since the recording head is heavily weighted, the turntable motor must be an electrically driven one of the more powerful modern type. A spring driven motor will not do. A small carbon microphone and connection are included in these outfits. One's own radio set is depended on for the microphone amplifier as well as for reproducing. The price of the smaller outfit is $39.50; the larger outfit is made with independent motor and booster tube and is $85. The amateur must bear in mind, however, that neither of these outfits is made primarily for amateur motion picture synchronizing experiments but the company is said to be considering development of such apparatus in the near future.

Holmes reduced ■ The ever popular *Reels Of Travel* offered by Burton Holmes can now be obtained at a new price of $6.00 per 100 feet.

Arc assembly ■ An arc lighting unit using 6 mm. carbons, drawing nine amperes and designed for use at 115 volts, a. c. or d. c., is offered by A. F. Johnson, 6136 Liebig Avenue, New York City. A unique feature is that the unit, selling complete at $5.75, is also offered in parts, ready for assembly, at $4.50.



Costing only ten dollars, this 16mm. camera of the Vitascope Co. is coming

Simplex stand ■ A further refinement offered by Ernest M. Reynolds for use with the Simplex Carrier in a stand which, in conjunction with the Carrier, will serve as a firm foundation for all amateur cameras even when the supporting surface is not definitely level.

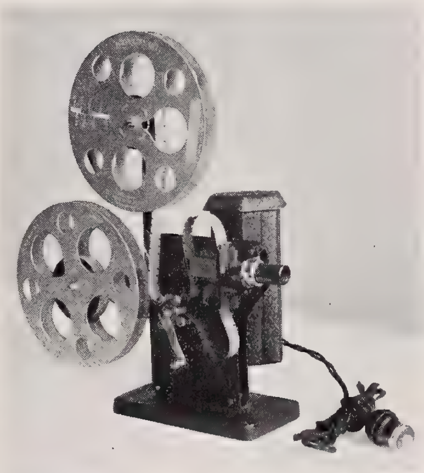
Sound supplement ■ Because of the recent rapid development of the nontheatrical talkie market, the Victor Animatograph Company of Davenport, Iowa, has found it advisable to print a sound supplement to the well known *Victor Directory Of Film Sources.* It lists many sources and titles of 16mm. films available for disk synchronization and will be sent free of charge on request.

Kodascope cuts ■ Amateur projectionists will be interested to learn of a ten percent reduction in rental charge announced by Kodascope Libraries on all subjects.

Professional prizes ■ Evidence of the undoubted appeal of amateur movies to the public was given in the recent selection of a complete 16mm. motion picture outfit as a major prize in the important contest being carried on by the *Los Angeles Evening Express* in connection with the film, *Trader Horn.* Featured in the outfit were a Victor Camera and Projector, Thalhammer Rewind and Tripod and the latest model Craig Splicer.

Little library ■ With a careful selection of subjects especially appealing to youngsters, Willoughby's has inaugurated a Junior Library featuring a rental service on 100 ft. reels.

"Filmo Topics" ■ Presaging the spring and summer months of active outdoor movie making, *Filmo Topics* for April presents the following interesting articles: *Filming The Flappers,* how amateur movies are used at a girls' summer camp; *Taking Movies Of The Children; Mr. Fuller And His Filmo Abroad,* in which a traveler tells of filming in Europe; *Titling Your Films,* instructions on traveling, or continuous, titles; *More About Projection Lamps; Gleaned From Here And There,* tips on technique from Filmo owners; the usual departments, *Filmo News Pictorial* and *Questions And Answers.* A request to the Bell & Howell Company in Chicago will bring a copy of this publication to any interested amateur.



Companion projector of the camera above will sell for fifteen dollars

Model
BL
Pano
Tilt

Tripod Convenience

The Thalhammer Model B L Pano-Tilt and tripod offers the amateur professional appearance as well as a professional standard of convenience. Pays for itself in film saved. Price, complete, $35.00

Baby
Tripod

for still Cameras

Almost small enough to go in your pocket; light enough so you would hardly know it was there; yet sufficiently tall and sturdy for use with all still cameras. $10.00

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Fair Weather
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lures the movie maker into Joe Maggio's emporium—where he provides himself at reasonable cost with cameras, projectors, lenses, tripods and other accessories. You will find, like many others who deal with Luma Camera Service, that a personalized attention to your requirements, coupled with a technical knowledge of the subject, renders ours indeed an ideal service.

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302 W. 34TH St.
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Opposite the
Hotel New
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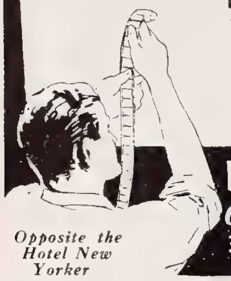

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New Devry 16 mm. Continuous Projector Including case, $175.00 new. Special, $50.00.
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GEO. W. COLBURN
Special Motion Picture Printing
7228 N. CLARK ST.
CHICAGO, ILLINOIS

16mm. movies are helping cure little paralytics at Van Nuys, California

Educational films

[Continued from page 209]

produced by League member C. V. Bracher of The Bracher Game Farm, Pilot Rock, Oregon. The film tells the story of propagation of the Hungarian partridge in captivity. The methods of rearing employed are shown in the first two reels while the third concerns hunting the partridge in Oregon covers. The film, though Mr. Bacher's first production, has been well received wherever shown and Major L. W. Waller, Jr., Director of Conservation of the E. I. du Pont de Nemours Company, Wilmington, Delaware, has asked for permission to place prints of the film in the hands of field men throughout the country for use in their work of educating sportsmen to the necessity of game conservation.

Efficiency analysis ■ Using a high speed camera to determine the mechanical work done by a runner in performing a one hundred yard dash, C. A. Morrison of The Eastman Teaching Films, Inc., working in conjunction with W. O. Fenn, found that University of Rochester athletes, subjects of the test, were, as machines, only twenty three percent efficient, according to a report to the Society of Motion Picture Engineers.

State films ■ A complete set of 16mm. motion pictures of Missouri's fourteen state parks and special films on conservation subjects are being produced by Townsend Godsey, director of public information of the Missouri State Game and Fish Department. Three of the park films have been completed, two more are in the process of titling and others are now being filmed. These reels are placed in the Missouri Film Loan Library for use by schools, sportsmen's groups and others and are shown in the department's wild life exhibits at the state and regional fairs.

Medical advice ■ Expert advice on appendicitis, high heels, the endowment of hospital beds and future medical treatment was offered by means of film at a community health meeting sponsored by the southern group convention of the American College of Surgeons in New Orleans recently. The responsibility of the layman in safeguarding his health was stressed in the films which pointed out dangers and presented a variety of constructive health information.

Austrian contest ■ A competition for a domestic educational film illustrating any branch of tuition in elementary and secondary schools was recently announced in Austria. Both 16 and 35 mm. entries are invited. Five prizes of 300, 250, 200, 150 and 100 Austrian schillings have been offered. The titles of the winning films and the names of their producers will be published and the films will be exhibited in schools.

News flashes As an aid in the physical reeducation of paralytics, M. H. Berry, League member of Van Nuys, Calif., films with his 16mm. camera every case that enters the correction institute he heads. Pictures are also taken at regular intervals as the afflicted individual's condition improves under treatment. The patients by this means are able to see graphically their improvement and the films are an important factor in keeping up their morale in relearning to use their limbs. (See illustration above.)

■ For use in welfare drives and for showings at county fairs and in window displays in fund raising programs, Isabella Hastie Smith, publicity director of the Children's Aid Society, Philadelphia, is planning the production of an amateur film.

■ A number of physicians and dentists in Portland, Oregon, are making films relative to their professional work, according to Edward J. Schon, producer of the educational industrial, *The Art Of Photo Engraving*, and president of the Portland Cine Club, Inc. Dr. Miller is making a film on cancer while Dr. Sigris is engaged in a production on dental surgery, Mr. Schon reports.

■ Forty physicians and surgeons attended the recent medical films projection program of the Machaon Medical Society, Jersey City, N. J., it is reported by Clarence W. Winchell, secretary. *Living Normal And Cancer Cells,* described elsewhere in this department and offered under *Free Films* for showing by doctors, *The Canti Cancer Film* and two Davis & Geck surgical subjects, previously reviewed under *Free Films,* were shown with absorbing interest, the cancer subjects being projected a second time by request.

■ *The Relation Of Nutrition To Dental Health,* a technical film produced by five of the country's leading dentists, was one of the chief exhibits on a recent three day convention program at the clinic building of the College of Dentistry of the University of Southern California, Los Angeles, held under the auspices of the dental alumni association of that institution. Dr. Fred B. Olds, president of the association and convention chairman, described the film as being of great scientific value.

■ Occasioned by demands from schools for temporary use of a 16mm. camera in their work, the Bureau Of Visual Instruction of the University of Kansas has made available on a rental basis several cameras to fill this need. A provision of the service is that the rental fee may later be applied toward the purchase price of a camera.

■ Portable film equipment of American make attracted greatest attention of educators at the recent exhibition of mechanical aids to learning organized by the British Institute Of Adult Education at The London School Of Economics, it is reported.

■ Arrangements for a screening of the Davis & Geck medical films for a group of fellow premedical students at Columbia University were recently made by Joseph Miller, Yonkers, N. Y. Medical subjects reviewed in the *Free Films* column have proved of greatest interest for school projection throughout the country.

■ To train switchboard operators in the manipulation of plugs and to convey comprehensively a knowledge of the circuit and complicated wire traffic which the operators never see is the unique educational use made of films by a telephone company, it is reported.

■ Solving the problem of securing punctuality in Sunday School attendance, Hugh MacMillan, a Cleveland dentist and MOVIE MAKERS author, shows 16mm. motion pictures promptly at nine thirty every Sunday morning, the hour the class opens at the Avondale Presbyterian Sunday School. Boy Scout and Camp Fire Girl members, attendants of the class, are shown pictures of themselves on the screen and films of banner classes made the previous Sunday are also projected. Movies of short plays given by the Sunday School children are shown. These film programs account for the eager punctuality of the children.

■ *Visual Aids In Chemistry* is the title of an interesting series of articles in the *Journal Of Chemical Education.* Various phases of the use of motion pictures, among other aids, are discussed in relation to the teaching of chemistry in the classroom. A list of films, together with their distributors, suitable for use in chemistry classes is contained in the December, 1930, issue of this journal, copies of which may be secured from the business manager's office at 654 Madison Avenue, N. Y. C.

■ Safety movies constitute the program in what is believed to be Missouri's most unique theatre, operated with regularity more than 500 feet below the surface of the earth at Bonne Terre, St. Francois County, for the 3,000 employees of the St. Joseph Lead Company. The films, produced in the mines, are accredited with being important factors in the conservation of life and limb of workers. During 1930 the mines were operated without a single fatal accident. The safety messages are shown on a screen at the opening of the mine shafts as each shift of workers goes on duty and, during lunch and rest periods, the films are projected in the great amphitheatre at the bottom of the shaft.

■ Projection of educational industrial films for vocational school students is reported by League member Charles P. Horton, New Bedford, Mass., who states that regular film programs in the classroom are of greatest value to the five hundred students, giving them a comprehensive survey of the various industries being studied.

■ Using his 16mm. camera for recording finger prints, League member Leo McCormack, Inspector of Police, East Chicago, Indiana, reports the production of a successful film in connection with his work in the Bureau of Identification. To further organization interest, films of the School Boys' Patrol have also been made by Mr. McCormack who reports that exhibition of the films greatly aids in interesting the boys in better performance of duties.

■ To spread knowledge of civilized methods in agriculture and other industries, educational films produced by the Indian Government and distributed throughout India, have been found of great value in modernizing farming.

Kino - Plasmat

f:1.5 series

INDOORS OR OUT . . .
BLACK and WHITE or COLOR

You will feel the urge this spring to preserve the lovely, delicate colors of budding trees, fresh young grass and flowers—of rich, newly plowed earth and the beauties of spring twilight—of children and animals in colorful motion.

Catch and *hold* that beauty forever with the Kino-Plasmat *f*:1.5. Fully corrected for the primary colors of the spectrum, it will reproduce those subtle gradations of tone that give authenticity and life to your color pictures.

In black and white or color photography, the fuller correction of the Kino-Plasmat shows itself in the definite, sparkling pictures produced. The plastic reproduction of a scene where depth appears behind depth in life-like perspective is possible only to a lens as painstakingly and carefully manufactured as the Kino-Plasmat.

Hugo Meyer lenses are standard equipment on the new Victor Model 5.

Send for new, comprehensive, illustrated catalog on Hugo Meyer Lenses.

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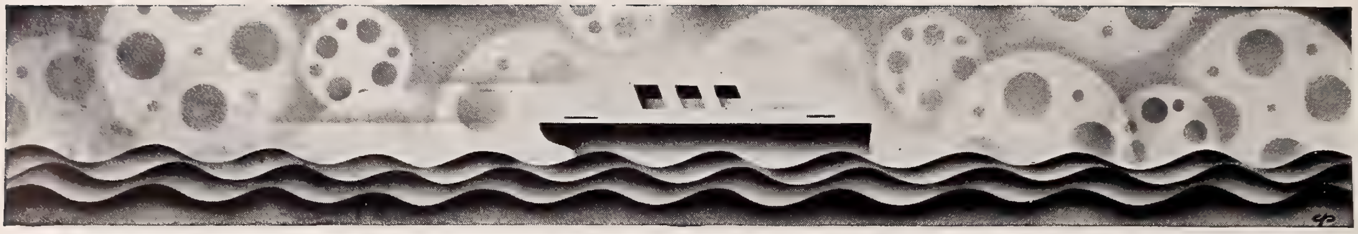

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine—VISIT THEM!

UNITED STATES

ARKANSAS

Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 1729 Tyler Ave.
Glendale: Mowry's Photo Service, 223 S. Brand Monica Blvd.
Hollywood: Bell and Howell Co., 6324 Santa Monica Blvd.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Ries Bros., 1540 Cahuenga Ave.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: **Billy Burke, 5372 Wilshire Blvd.**
California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Palo Alto: David Keeble.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
SAN FRANCISCO CAMERA EXCHANGE, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
Westwood Cinema Studios, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carillo.
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Santa Paula: Music Shop, 944 Main St.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.
Kendrick-Bellamy Co., 16th St. at Stout.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Miami Beach: Cox Studios, Inc., 134—23rd St.
J. R. Willis, 737 Lincoln Rd.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Strand Camera Shop, 9 Second St., North.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
LaRoy H. Zehrbach, 148½ Walton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 308 S. Wabash Ave. at Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-28 E. William St.
Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington S.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Des Moines Music Co., 810 Walnut St.
Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News & Book Store, 518 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co., Dept. 73.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Jamaica Plain: J. M. Linnehan Co., 47 Prince St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.

(Continued on page 234)

■ Several more subjects have recently been completed for classroom use by Eastman Teaching Films, Inc., a subsidiary of the Eastman Kodak Co., Rochester, N. Y. The number of available subjects in this group, designed especially to correlate school studies, is now around forty. A new catalog on these films will soon be ready.

FREE FILMS ■ *Subjects listed are available on loan free except for postage. Films on 16mm. stock unless 35mm. is specified. Requests for these films should be addressel to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filled in the order received. Dates cannot be promised in advance. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership.*

■ *Conquering The Desert*, two reels, reviewed through the courtesy of the Goodyear Tire and Rubber Company, shows the transformation of a large desert area in the Salt River Valley of Arizona into a highly productive cotton plantation. The film depicts the irrigation system and follows the story of cotton from planting to its manufacture into tire fabric and is excellent both for home and school.

■ *Sharks Of The Navy*, one reel, reviewed through the courtesy of the United States Navy Recruiting Bureau, traces the history of submarine development and shows the operation of the latest type of submarine. The special training of the men who operate these craft and shots above and below water are shown. Interesting subject matter and some remarkably good angle shots characterize this film which is available for large group projection. In requesting this and other Navy films, amateurs are asked to state whether or not they are equipped for sound projection as these subjects will be issued with disks if demand warrants.

■ *Books—From Manuscript To Classroom*, one reel, reviewed through the courtesy of The John C. Winston Company, is an interesting educational subject which follows, step by step, the production of a text book. The film is available to schools, colleges, libraries and parent teacher associations. Its showing should do much to arouse in pupils a new interest in their books.

■ *Living Normal And Cancer Cells*, produced by Dr. Warren Lewis and distributed on both 16 and 35mm. by the American Society For The Control Of Cancer, is an absorbing film on cell functioning available to physicians only. A complete description of this subject is recorded in the *Educational Films* department on page 209 of this issue. Attention is also called to the excellent *Canti Cancer Film*, previously reviewed which, too, is available to physicians for their projectors.

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Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

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Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
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Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
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National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

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1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Elizabeth: William C. Golding, Inc., 219 Broad St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Gallup: Willis-Barnes Co.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
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LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th
Meta Photo Supply Co., 122 Cedar St.
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New York Camera Exchange 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co.; 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift and Art Shop, 27 Market St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
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OHIO

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Dutt Drug Co., 7 E. Exchange St.
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Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
FasFoto Finishing Co., 2114 Reading Rd.
Huber Art Co., 124-7th St., W.
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Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
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Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
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Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
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Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
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MacCallum, Inc., 132 S. 15th St.
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Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

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Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 1306 Walker Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
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VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

(Continued on page 236)

Closeups—What amateurs are doing

JAMES W. MOORE

■ The Commonwealth of New Zealand has recently taken another and important step in putting amateur movies beyond the restrictions of tariff legislation and above the nationalism of commerce, through passage of a bill enabling *all* films to come into the country free of duty. Instead of the old tariff of one penny per foot on entrance, the Government is now charging a twenty five percent income tax on the earnings of all films. As there are generally no earnings on amateur motion pictures, they can now come and go as they will.

■ In a little backwoods village of North Carolina, League member Frank B. Freeze has found a new and happy pleasure in his amateur movie equipment. There, with the frame school house packed to the doors and standing room at a premium, Mr. Freeze set up his home projector and for an hour and one half put on a show of his own films, for many of the audience the first movies they had ever seen. He had to promise that night to come back again, which he did. Two days later he received a bundle of sixty seven letters from the school children thanking him for the treat. One of these picked at random, penciled in a firm round hand on blue lined school paper, is representative of the lot: "Dear Mr. Freeze:—I am writing you a letter to thank you for showing us those nice pictures. Some of the children had never seen a moving picture until that night. Again I wish to thank you for coming and hope you will come again. We appreciate such a friend. Yours sincerely, Ruby Nell Blackwelder."

■ As a physician of Great Meadow Prison, a large state institution at Comstock, N. Y., League member R. E. LaGrange has been privileged to film many scenes of convict life within the walls of this model institution. In an unusual film, running 700 ft., 16mm., Dr. LaGrange has made splendid use of his opportunities and in one well planned sequence after another the daily life of the prisoners may be followed through inspection, meals, work in the shops, playtime in the finely equipped athletic yard and numerous other phases of their carefully planned routine of existence.

■ W. Donald Hyde, Jr., League member from Gloversville, N. Y., living for three years in Capetown, South Africa, as the representative of one of the great leather companies of Gloversville, has made good use of his opportunities to film the myriad of beautiful scenes, wonderful Victoria Falls among others, and the unusual activities of this vast country. More than one vacation was passed in the veldt of Northern Rhodesia where, as seems to be the wont of movie making sportsmen, Mr. Hyde found greater pleasure in shooting with his camera than with his rifle.

■ Much in the manner suggested in *Laughs From Leftovers*, in this issue, League member Harold L. Hock, in his film, *Europe On Forty Cents*, has composed a reel of continental travel without once stepping outside of his native city of Berkeley, Calif. The curve and sweep of San Francisco bay in a long shot brings one to Naples. By selected scenes in a real estate development of the Italian stucco type one journeys inland to the provinces. A wisely angled shot of the Campanile on the University of California campus and we are standing in Venice before the older bell tower, while a certain angle of the open air Greek Theatre carries one in a jump to Athens. There should be a fine opportunity for similar films in other many sided communities. One can imagine the handsome Colonial mansions of the South passing for their Georgian prototypes or the snow clad mountains of the West serving for sequences in the Alps.

Mr. Hyde caught all but the thunder of lofty Victoria Falls

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(*Continued from page 234*)

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LA CROSSE: Moen Photo Service, 313 Main St.
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MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 226 Wells St.
OSHKOSH: Coe Drug Co., 128 Main St.
WAUKESHA: Victoria LaCerte, 316 Wasnington St.
Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

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Cape Province

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

DURBAN: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

JOHANNESBURG: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

JOHANNESBURG: City Photo House, 52 Kerk St.

ARGENTINE

BUENOS AIRES: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa Alex, Alex y Carlos Connio, Maipu 456.
ROSARIO DE SANTA FE: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

SYDNEY: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.
ROCKHAMPTON: Kodak (Australasia) Pty. Ltd., East St.
TOOWOOMBA: Kodak (Australasia) Pty. Ltd., Ruthven St.
TOWNSVILLE: Kodak (Australasia) Pty. Ltd., Flinders St.

South Australia

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Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
LAUNCESTON: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

VIENNA: Siegfried Wachtl, VII Neubaugasse 36.

BRAZIL

RIO DE JANEIRO: Lutz, Ferrando & Cia, Ltd., Ouvidor No. 88.

CANADA

Alberta

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.
VICTORIA: W. B. Young, Mot. Pic. Dept., 502 Union Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

HAMILTON: W. E. Hill & Bro., 90 W. King St.
KINGSTON: Thomson Photo Specialty Company, 69 Clarence St.
OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
SIMCOE: Park's Drug Store.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

MOOSE JAW: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

ANCON: Lewis Photo Service, Drawer B.

CHILE

SANTIAGO: Casa Heffer, Calle Estado 242.
Eckhardt and Pieper, Castilla No. 1630.
VALPARAISO: Laverick & Co., Casilla 244.

CHINA

HONG KONG: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
SHANHAI: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

HAVANA: "La Bohemia" Bookstore, Neptuno 2-B.

CZECHOSLOVAKIA

PRAGUE: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

COPENHAGEN K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

BIRMINGHAM: Kodak, Ltd., 42 Corporation St.
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LIVERPOOL: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
LONDON: E. C. 2: P. W. Cooper & Co., 11 King St., Cheapside.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Westminister Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
MANCHESTER: J. T. Chapman, Ltd., Albert Square.
NEWCASTLE-ON-TYNE: Kodak Ltd., 32 Grainger St.
SHEFFIELD: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

PARIS I: M. Assemat, 95 Rue des Petits-Champs.
VI: Grande Librarie Universelle, 84 Boulevard St. Michel.
IX: Jose Corti Library, 6 Rue de Clichy.

GERMANY

BERLIN, S.42: Romain Talbot, Wassertor Strasse 46.

HAWAII

HONOLULU: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
GRONNIGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz, U-4.

INDIA

AHMEBABAD: R. Tolat & Co., Bawa's St., Raipur.
BOMBAY: Continentl Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
BOMBAY 4: Movie Camera Co., Walker House, Lamington Rd.
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.
RANGOON (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAMAICA

KINGSTON: A. Duperly & Son, 85 King St.

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
R. Konishi and Co., Nagahoribashi-Suji.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
TOKYO: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
R. Konishi & Co., Honcho-Nichome.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe BabyAgency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

AUCKLAND: Kodak (Australasia) Pty., Ltd. 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
CHRISTCHURCH: Kodak (Australasia) Pty. Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
DUNEDIN: Kodak (Australasia) Pty., Ltd., 40 Princes St.
GREYMOUTH: L. A. Inkster, Mawhera Quay.
HAMILTON: Watson's Camera House, Victoria St.
WELLINGTON: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

OSLO: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 123 Escalta.

SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
PAISLEY: J. Lizars, 27 High St.

SIAM

BANGKOK: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

MADRID: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

SWEDEN

STOCKHOLM: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

BASEL: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
GENEVA: Amrein-Graf, 27 Quai des Bergues.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
WINTERTHUR: Alb. Hoster, Marktgasse 57.
ZURICH: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm, Kienast & Co.), Bahnofstr, 61.

VENEZUELA

CARACAS: Edo. Vogeler & Co., Apartado 470.
MARACAIBO: MacGregor & Co., Apartado Postal No. 197.

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MOVIE MAKERS

105 West 40th Street
New York City

Filming the fast ones

[Continued from page 197]

This, therefore, allows us to obtain clear pictures which show little blur. The third rule concerns the type of pictures in which the object remains in the center of the film area. You have often seen such scenes in the theater. This type of shot is common in horse races, particularly, where we see the horses tearing around the track, yet never leaving the field of view. The background simply whizzes by, blurred beyond recognition. This is the "follow shot" and, since it is not always easy, it seems to be difficult for the amateur. The beginner has many times been warned against panoraming. Here, too, we warn against it, except in the case where the lens is definitely following a moving object. In such cases, it is permissible—even necessary. The plan here is to keep the moving subject in the center of the view finder, regardless of how fast it goes or where it goes. If this can be done, a fine film will result. True, the background will "not be with you" but the central subject will and that is, after all, what counts. In fact, the blurred background is an advantage rather than otherwise for it makes the subject stand out in greater prominence and this is as it should be. If the regular one inch focus lens is used, the camera may safely be held in the hands while following the subject but, if a telephoto lens is employed, a tripod will be found necessary. For this type of work, a smooth working tilt and "panoram" tripod head will give the best results. Following the subject will be found to be easy after a little practice.

Many amateurs, it appears, confuse the speed of the object with the speed of the lens. There is no connection between the two. A speed lens is not necessary in photographing speeding objects. A speed lens admits more light than the slower lens but that is as far as it goes. As for taking swiftly moving action, the slowest lens made can be used, provided the illumination is sufficient to warrant it.

To make successful speed pictures, then, keep the following rules in mind: (1) do not photograph speed as it crosses the lens but shoot at an angle; (2) remember that the farther away the object is, the slower it is going—so far as your camera is concerned; (3) if the object is confined to a certain area, such as a race track, try the follow shot, keeping the subject in the center of the viewfinder and moving the camera along with it. You will be surprised how slowly the camera will have to move for you to do this effectively.

Classified advertising

10 Cents a Word. Minimum Charge, $2.

All classified advertising copy will be carefully scrutinized but MOVIE MAKERS *cannot be held responsible for errors nor statements made by classified advertisers. Box numbers are provided by* MOVIE MAKERS *as a convenience to readers and classified advertisers alike. Mail received for these box numbers is forwarded by* MOVIE MAKERS *unopened to the advertisers concerned. Remittances, if any, to cover goods offered for sale in this department should, of course, be made to the advertiser and not to* MOVIE MAKERS.

EQUIPMENT FOR SALE

■ TWO HUNDRED AND TWO! That's the new free *Bass Bargaingram.* Latest offerings in standard 35 mm. and 16 mm. trade-in and reconditioned cameras, projectors, accessories, etc. The oldest continuous list in the world. A copy means money to you. Send for it. It's free! Just a few choice bargains: Cine-Kodak Model B *f*:1.9 lens, 100 ft. capacity, new condition, $95.00. Bell & Howell Filmo 70A with Cook *f*:3.5 Lens and case, $87.50. Victor Turret Model, 3 lenses, slow motion with case, $165.00. Apparatus taken in exchange against new or used merchandise. BASS CAMERA COMPANY, "Motion Picture Headquarters of America," 179 West Madison Street, Chicago, Illinois.

■ BUILD your own photo lamp. 6 mm. carbon. Complete parts and blueprint ready to assemble, $4.50. Material only, $3.75. Assembled lamp, $5.75. Blueprint instructions, 75c. Parts sold separately. Shipping weight, three pounds. A. F. JOHNSON, 6136 Liebig Ave., New York City.

■ BARGAIN—Capitol Continuous Projectors, 16 mm., $110.00; DeVry Projectors, Model E, 35 mm., $110.00; Pathex Camera and Projectors, 9.5 mm., $18.00 hand-driven; Q. R. S. Camera, 16 mm., Model C, $20.00; Q. R. S. Projector, Model C, with motor, $27.50. NAVILIO, 1757 Broadway, Brooklyn, N. Y.

■ FILMO 57 Projector—250w., variable resistance, case, $150; Victor 5, Plasmat *f*:1.5, case, $1.75; Truvision 3C, 39x52, $18; Graflex 1A, Goerz, Doppel *f*:4.3, $30; Zeiss Kolibri, $45. Cinephot, $7. Will trade. Box 115 MOVIE MAKERS.

■ FILMO 70 Camera, *f*:3.5 Cooke Lens and case, $95.00; Cine-Kodak, Model B., *f*:3.5 lens and case, $52.00; Cine-Kodak, Model B, *f*:1.9 lens and case, $90.00. Telephoto lens for Cine-Kodak Model B, 32.50. Kodel Homovic Camera and Projector, $155.00; Zeiss 16 mm. Kinamo with case, portrait lens and filter, $70.00. B. & H. Eyemo with case, 2.7 Cooke, 3" 1.5 Dallmeyer, 6" 4.5 Dallmeyer, filters to fit 3 lenses, Dallmeyer Focusing Micrometer—all for $250.00. All outfits used but in good condition. JOHN L. HUBER Camera Shop, 416½ Main St., Cincinnati, Ohio.

■ BEST offer takes Filmo 70D, like new, Cooke 3.5 Universal Lens, C case, filter, Lens Modifier. CARR EQUIPMENT CO., 102 Liberty St., Utica, N. Y.

■ SELECTED 16 mm. library films at 20 to 60 percent discount; B. & H. Projector, new condition, $100.00; 11" *f*:5.6 Ross Telephoto Lens and case, practically new, $50.00; Cameras, screens, tripods, etc., at low prices. J. B. HADAWAY, Swampscott, Mass.

■ USED FIELD GLASSES, BINOCULARS. America's largest assortment, $1 up. DuMAURIER CO., Dept. 874A, Elmira, N. Y.

■ FOR SALE—Eastman B *f*:1.9 Camera, Eastman Projector with color attachment, tripod, screen. All new. Write for price. Box 114, MOVIE MAKERS.

■ COMPLETE PRINTING OUTFITS for movie titles, presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50, Meriden, Conn.

■ BEST offer takes Zeiss Asegur Telescope. Magnification 21x, 47x, 94x. Complete with tripod, extra stand, case, etc. Cost $412.00. Like new. See Zeiss catalog for complete description. Box 113, MOVIE MAKERS.

■ FOR SALE—Late model Bell and Howell Projector. Oval base, 250 watt lamp, Kodacolor Lenses in case, equal new. Will send C. O. D. $138.50 and charges. One day's trial. List new, $275.00. Cash only. No trades, DOUGLASS STUDIO, Indiana, Pa.

■ FOR SALE—Zeiss ICA 35 mm. moving picture Camera with Zeiss *f*:3.5 Lens; also Schneider *f*:2.5 and Zeiss Telephoto; four extra magazines, all in solid cowhide case; perfect condition. Best offer over $100.00 takes it. Box 112, MOVIE MAKERS.

■ B. & H. Eyemo Camera, regular model with Cooke *f*:2.5. Lens, 16-32 speed and carrying case. Practically new, $150.00. Will express C.O.D., subject to examination. BYRON E. SUTOR, 256 Main Street, Buffalo, N. Y.

■ PATHEX EXCLUSIVELY. Largest stock 9.5 mm. west Chicago. New models and all exhibition film. WESTWOOD CINEMA STUDIOS, 1608 Ocean Avenue, San Francisco.

■ B. & H. PROJECTOR, 200 watt bulb, round base—$95; B. & H. Projector, 200 watt bulb, variable resistance and ammeter—$120; B. & H. Projector 57C, 250 watt bulb, variable resistance and ammeter—$155; Kodascope C Projector, bronze finish—$35; DeVry Projector, Model D—$60; Cine Nizo Camera, 1" *f*:1.5 Meyer lens and case—$135; Zeiss S-10 Kinamo Camera—$60; Ansco 16 mm. Camera, 1" *f*:3.5 lens—$65; 2" *f*:3.5 Wollensak Telephoto Lens—$30; 3¾" *f*3:3 Wollensak Telephoto Lens—$35; 1" *f*:2 Schneider Xenar Lens—$15; Nu Tiran Tilt and Panoram Top—$5; Kodascope Rewinder on board—$3.50; Kodascope Splicer and Rewinder on board—$5; Dist Distance Meter, with case—$7.50; 35 mm. DeVry Automatic Camera with 2" *f*:3.5 Velostigmat lens, listed $175—$75; Dremophot Exposure Meter for Filmo—$5; Cinophot Exposure Meter for Cine-Kodak—$5. WILLOUGHBYS, 110 West 32nd St., New York.

TRADING OFFERS

■ ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars, 1931 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

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■ FOR SALE OR EXCHANGE—Approximately 6,000 feet fresh negative film, surplus from a hunting trip in fall of 1930. T. C. BRIGHT, 306 Elm St., Rome, New York.

■ SEE California in 16 mm. films. $6.50 per 100 feet. Now ready, *"The Enchanted City"—Los Angeles.* RICHARD P. YOUNG STUDIOS Burbank, Calif.

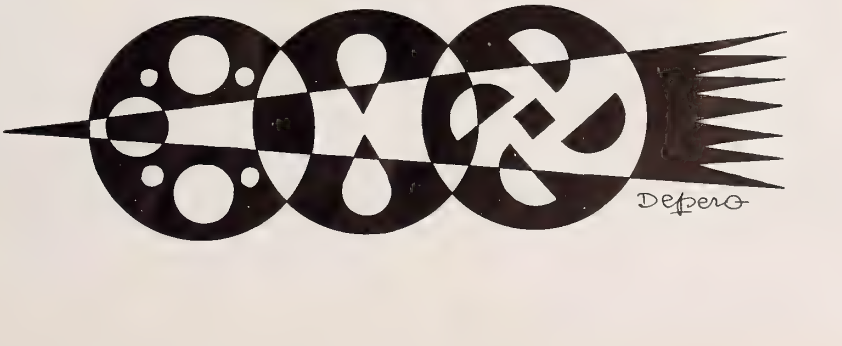
MISCELLANEOUS

■ COMPLETE your 16 mm. pictures with PRINTED titles, moderately priced. 35c each for 10 words; 3c each additional word. MIDWEST TITLE SERVICE, 4304 Holmes, Kansas City, Mo.

FILMS WANTED

■ WILL BUY for cash 16 mm. feature, travel, or educational pictures. What have you? Give number of feet, condition and price. NAVILIO, 1757 Broadway, Brooklyn, N. Y.

■ WANTED: 16 mm. library films, whole libraries and single films. J. B. HADAWAY, Swampscott, Mass.



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Featuring Harry Carey, Robert Edeson and Fred Kohler

A grand "western" filled with gun-play and fearless horsemanship. Harry Carey, the "Trader Horn" of recent release and for years the idol of the youth of America, is cast as the grim avenger of the plains. Few can equal his skill in the saddle and efficiency with a six shooter. Kohler is another grand fighter and Edeson is always the polished, suave, Spanish senor.

One of nearly 500 subjects available from our Branch Libraries and Distributors in fifty-five of the Leading Cities of the United States and Canada

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Members will pay the *published rate less 10%*, instead of the full published rate formerly charged.

KODASCOPE LIBRARIES, Inc.

33 WEST 42nd STREET, NEW YORK
Subsidiary of Eastman Kodak Co.

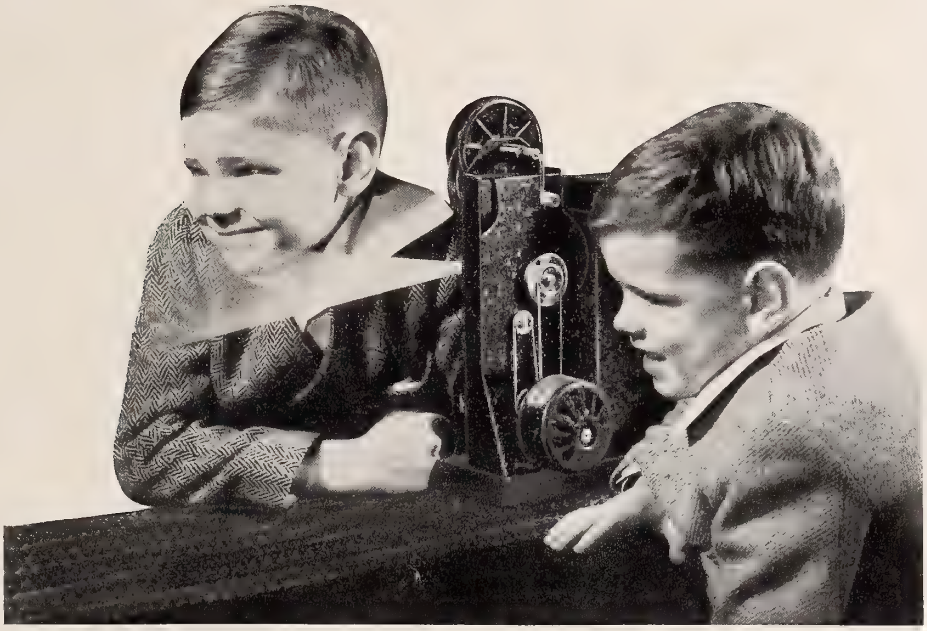
Printed by W.N.U., New York

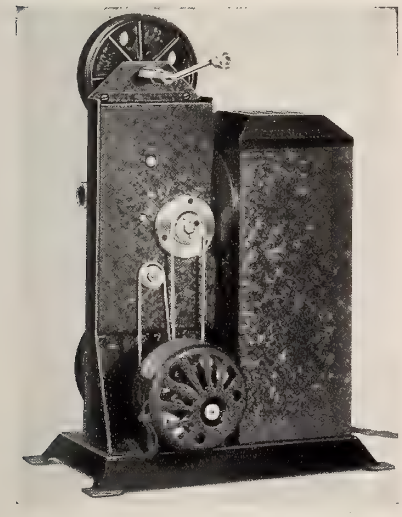
KODATOY...

The Eastman Projector for CHILDREN

SHOWS REAL MOVIES

Simple . . .
Inexpensive . . .
Safe and Easy
for Youngsters
to Run . . .





Kodatoy is practical, sturdy, safe. It has powerful condensing and projection lenses; three-blade shutter; claw pull-down. Simple, easy sprocket threading. Framing unnecessary. Model illustrated is motor-driven, for use with 105-125 volt, 60-cycle A. C. only. Price, $18.50. Hand-driven model, $12.

KODATOY is amazingly simple . . . entirely safe. A youngster of seven can run it. Yet it is an efficient 16 mm. movie projector, showing clear, brilliant pictures.

Made by Eastman, world's largest makers of home movie equipment, Kodatoy has high-quality optical and mechanical features—powerful condensing and projection lenses, three-blade shutter, sprocket threading.

These features are usually found only on expensive projectors. Yet Kodatoy is surprisingly low in price.

Complete outfit—Kodatoy and miniature theatre with "silvered" screen—costs but $12. Motor-driven, $18.50. Or motor sold separately, $6.50.

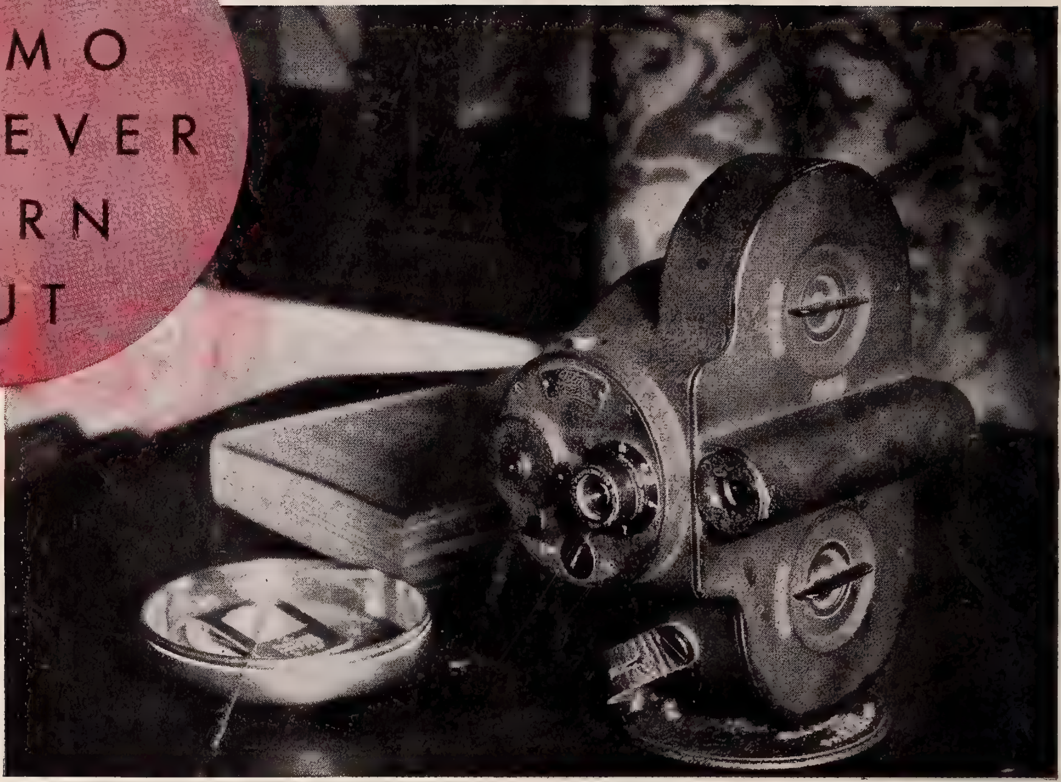
Kodatoy uses 16 mm. Kodak Safety Film. Kodaplays are entertaining and instructive movie films. These are moderately priced at 30, 60 and 90 cents each.

See Kodatoy at any leading Kodak dealer's, toy or department store.

EASTMAN KODAK COMPANY

Rochester, New York

NO FILMO HAS EVER WORN OUT



What you see, you get—with Filmo

Carter Harrison, Jr. owns this veteran Filmo. He has put it to every conceivable test since it was acquired in 1925. In Turkey, along the Mediterranean, and throughout Western Europe, it has served its owner. His father, Carter Harrison, Sr., former Mayor of Chicago, has used it in his travels in China, Africa, and India. This Filmo has an unblemished record of dependable performance . . . a record it will successfully defend for years to come.

● A patron at the camera counter of a large store was once heard to remark, as he held a Filmo camera in his hands, "This is solid, life-time stuff!" A layman can see the value in a Filmo before he ever owns one. For its sturdy construction and the precision of its parts at once suggest the years of trouble-free service which lie within.

Have you ever held a Filmo in your hands, examined it closely? To the trained eye of the amateur, there is a distinct lure in its finely made mechanism, its extremely simple operation. It is a camera that invites you to test it under every conceivable photographic condition . . . a camera that has your confidence, even before you test it. It is a product of Bell & Howell, makers for more than 24 years of the professional cameras used by the world's major film producers.

Filmo Cameras may be had for as low as $92. We shall be pleased to send full information and description on request. Ask for Booklet No. 30. Or call at your nearest Filmo dealer's.

BELL & HOWELL FILMO
PERSONAL MOVIE CAMERAS AND PROJECTORS

Bell & Howell Company, 1843
Larchmont Avenue, Chicago,
New York, Hollywood, London
(B & H Co., Ltd.) Established 1907.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1931

25c

NO FILMO HAS EVER WORN OUT

• *Here is another veteran of sea, air, and desert — one of the two Filmos which Mr. H. Earl Hoover, vacuum cleaner manufacturer, keeps always at hand on his wide travels — one for color, the other for monochrome. This camera, after nearly 7 years of steady use, runs as smoothly and efficiently as the day it left the factory.*

What you see, you get—with Filmo

Watch a seasoned amateur in any line—radio, mechanics, aviation, movie making. Invariably he selects with intelligence and discrimination. In movie equipment it is nearly always Filmo. The reason — if you have tried Filmo — is not far to seek.

Filmo costs more—but very little more. And when you have used it for five, ten, or twenty years, its actual cost will have been a great deal less. In addition, you will have enjoyed photography of surpassing excellence, and constantly dependable, trouble-free operation. There are models, you know, as low as $92.

Filmo is a product of master craftsmen — the same men who for nearly a quarter of a century have been designing and manufacturing the professional movie cameras used by the majority of film producers of the world. This is your assurance of Filmo quality. And when you become a Filmo owner, the camera will speak for itself.

Ask your dealer to show you the Filmo Personal Movie Cameras and Projectors, or write today for the interesting Booklet No. 30 describing the fascination of movie making.

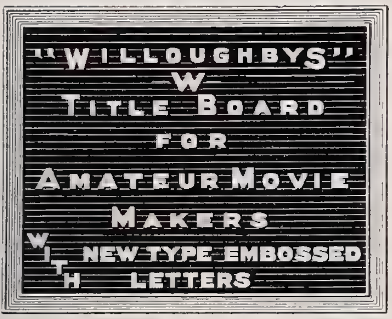
Bell & Howell Company, 1843 Larchmont Avenue, Chicago, Ill., New York, Hollywood, London (B & H Co., Ltd.) Established 1907.

PERSONAL MOVIE CAMERAS AND PROJECTORS

BELL & HOWELL

FILMO

it's easy *to Make Your Own Titles With The* "W" TITLE BOARD



This outfit produces titles of such unique, distinctive style that thousands of amateur movie enthusiasts are using it for making their own 16 mm. titles.

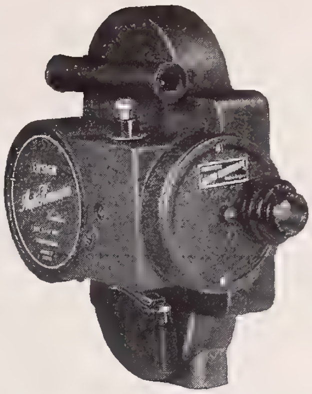
The "W" Title Board has embossed, non-breakable double-wing celluloid letters which give titles that appear to actually stand out from the screen.

The set includes 200 assorted letters and figures in alphabetical box and grooved board. Price, complete.................... $8.50

The ENSIGN KINECAM

Prominent among the many striking features of the 16 mm. Ensign Kinecam is the lens equipment—which is the 1" *f*:2.6 Cinar Anastigmat . . . considered one of the finest lenses obtainable in this speed.

A surprising amount of depth is obtained, even at wide open diaphragm . . . and, when stopped down, the lens may be used at universal focus. The standard thread on the camera permits the use of other lenses of various focal lengths.



Price, $115.00 complete with case. Send for booklet giving complete description, or ask your dealer to show you this outfit.

WILLOUGHBYS

MOVIE CAMERA HEADQUARTERS

110 WEST 32ND STREET, NEW YORK.

announcing . . . 4 *new* 400-FEET 16mm. REELS

of War-time Activities in Belgium

An American camera man, who was Official Photographer to the Belgian Military Mission during the World War, obtained these pictures in his official position.

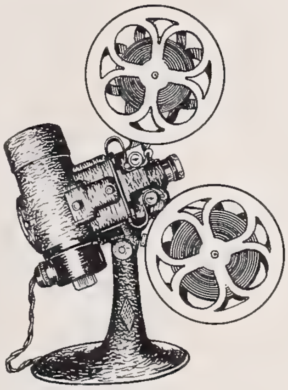
The four reels include military and civilian celebrities, typical war-time scenes in towers within the Belgian sector, vivid, stirring action in the trenches and the open battlefield.

Now obtainable through your dealer or at Willoughbys at $100 for the four 400-feet reels.

your opportunity for a Profitable Trade-in

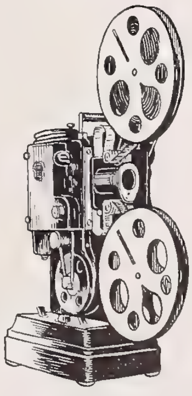
We are offering extremely liberal allowances on old projectors for trade-in on purchases of new models.

New Model
BELL & HOWELL
57-GG with 375 watt bulb



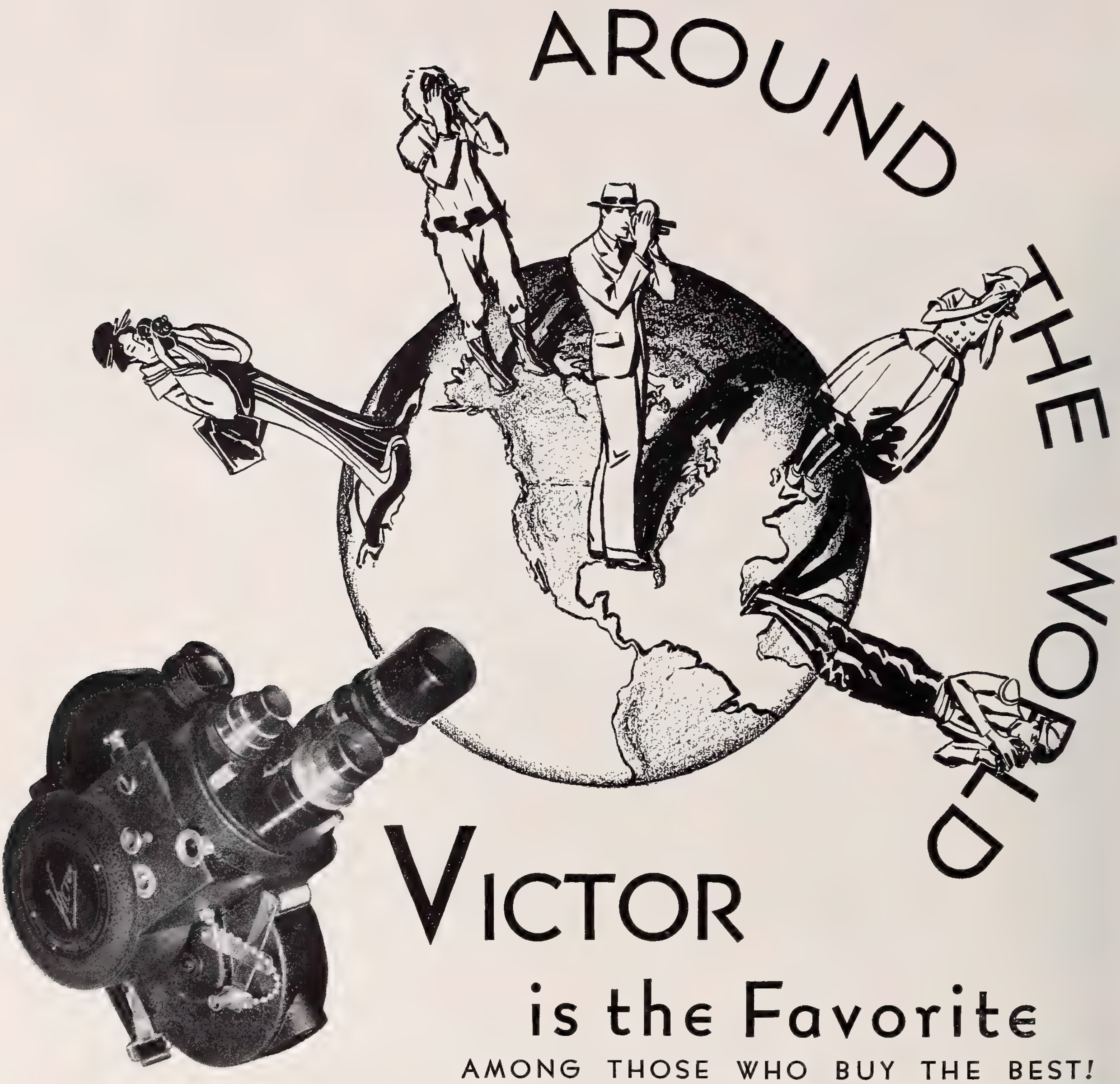
$260.00

New Model
AMPRO DE LUXE
MODEL B
250 watt bulb



$210.00

Bring or send in your outfit for appraisal.



VICTOR

is the Favorite

AMONG THOSE WHO BUY THE BEST!

Built for those to whom RESULTS constitute the true measure of value . . designed and constructed to satisfy every desire of the most critical cinematographer, Victor Cameras and Projectors are especially recommended in the finer shops the world over.

THE VICTOR MOVIE CAMERA comes in two models—the popular priced Model 3 with F3.5 one-inch lens and 3 operating speeds . . . and the finest of all amateur cameras, the Model 5 with Visual Focusing, 3 lenses and 5 operating speeds.

THE VICTOR CINE-PROJECTOR has many outstanding exclusive features, including special systems to insure *Permanent Steadiness, Positive Film Protection and Maximum Illumination* for large pictures and long throws.

See these splendid instruments at your Victor Dealer's.

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA
Branch Sales Office: 242 West Fifty-Fifth St., New York City
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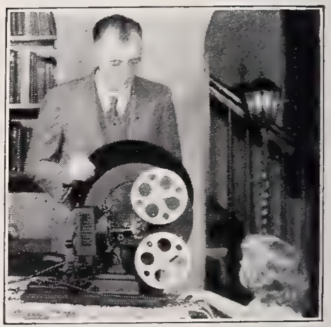
KNOWN AND SOLD VICTOR THE WORLD OVER



For 16mm Talkies

The ANIMATOPHONE is the *only* self-contained 16mm. instrument especially designed for sound and picture synchronization. No other portable equipment embodies the notable features responsible for its visual and phonetic excellence. See and hear the ANIMATOPHONE!

The ANIMATOPHONE

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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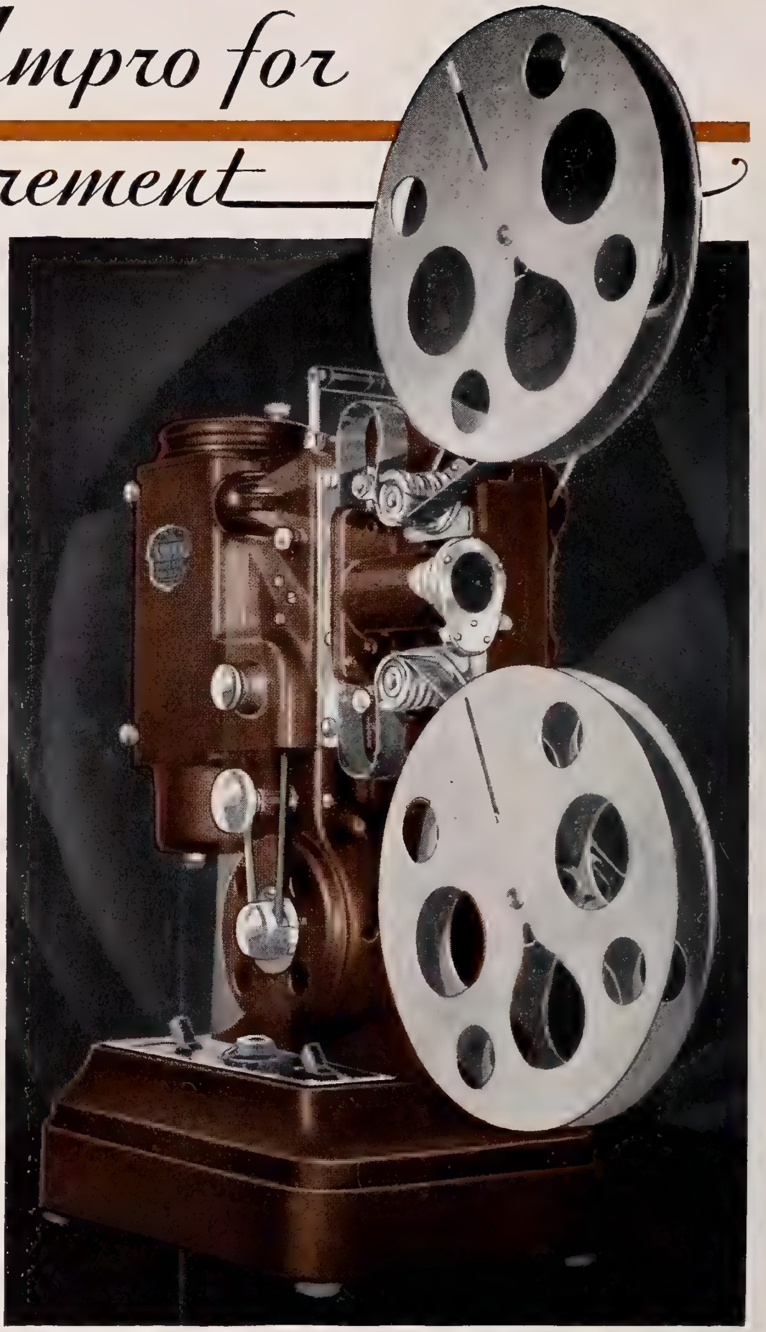
LOUIS M. BAILEY........ *Editorial Assistant*
ALEXANDER de CANEDO........ *Art Editor*

Editor
JOHN BEARDSLEE CARRIGAN

There's an Ampro for every requirement



The Ampro line is complete. It satisfies every illumination and power source requirement, and elevates the 16 mm. film to a position that vies with standard film in size of screen image and in screen brilliance and quality. Select an Ampro. One of the standard or de luxe models, briefly described below, will exactly suit your needs.

THE MODEL "A"

Operates on either alternating or direct current, 100-120 volts. Illuminating system—200 watt 110 volt standard Mazda projection lamp. Complete with carrying case, $165.

THE MODEL "B"

Operates on 100-120 volt, 50 to 60 cycle alternating current only. Illuminating system—250 watt, 20 volt standard Mazda projection lamp. Gives a 9x12 foot screen image of genuine theatre brilliance. Complete with carrying case, $195.

THE MODEL "C"

Operates on alternating or direct current, 100-120 volts. Illuminating system—250 watt, 20 volt standard Mazda projection lamp, supplied by separate resistance unit —or 200 watt, 110 volt lamp, directly connected to power lines. Complete with resistance unit and special carrying case, $210.

THE MODEL "D"

Operates on 20 volt or 32 volt storage batteries or home lighting plants. Illuminating system—250 watt, 20 volt or 165 watt, 32 volt standard Mazda projection lamps. Complete with carrying case, $175.

THE MODEL "E"

Operates on 50 to 60 cycle alternating or direct current, 100-120 volts, at will by simply changing lamps and throwing a switch. Illuminating system—250 watt, 20 volt standard Mazda projection lamp *on alternating current;* 200 watt, 110 volt standard Mazda projection lamp *on direct current.* Complete with case, $200.

THE MODEL "F"

Operates on 100-120 volt alternating current (25 to 60 cycles), or direct current. Illuminating system—250 watt, 20 volt standard Mazda projection lamp, supplied through separate 25-60 cycle transformer plugged into projector base—or 200 watt, 110 volt standard Mazda projection lamp directly connected to any 100-120 volt light source. Complete with separate transformer and two special cases, $210.

* * *

All standard models are finished in silver-black and are equipped with 2 inch lens, carrying case, rayon connecting cord and 400 foot reel.

The de luxe Models

The Ampro de luxe projector is supplied in Models A, B and E, and with 2" lens. The de luxe features comprise an automatic pilot light, and bronze finish with carrying case and connecting cord to match. The de luxe "A" is $180, the de luxe "B" is $210 and the de luxe "E" is $215. See the Ampro dealer.

THE AMPRO CORPORATION
2839 N. WESTERN AVE., CHICAGO
331 MADISON AVE., NEW YORK
6058 SUNSET BLVD., HOLLYWOOD
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Announcement
concerning the next two pages

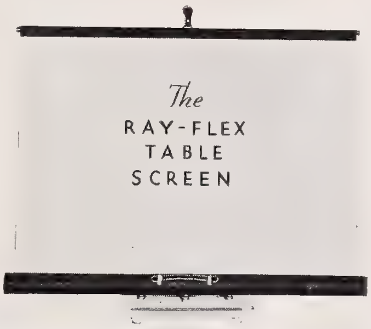
In the interests of still further enhancing the enjoyment and usefulness of 16 mm. motion pictures, Ampro has chosen to extend its facilities for research and service beyond the field of projector manufacturing. The products advertised on the following two pages, and others that will be added to the Ampro fold from time to time, are unconditionally approved, guaranteed and distributed by Ampro.

AMPRO

PRECISION PROJECTORS

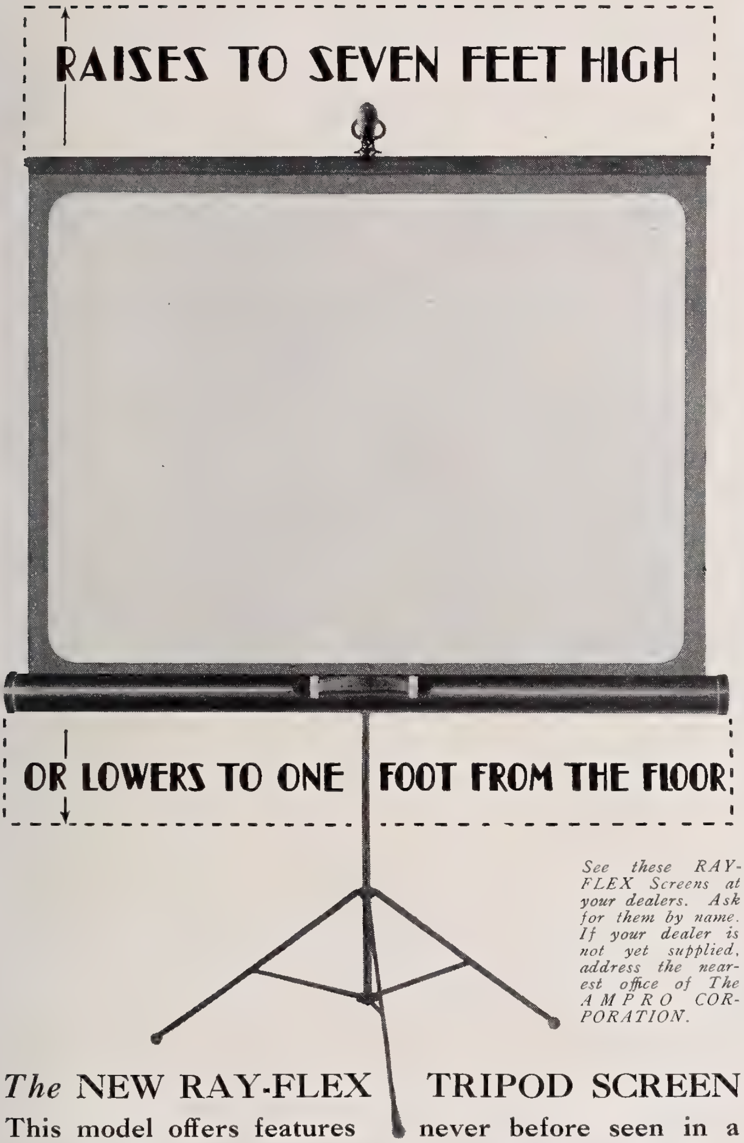
and a RAY-FLEX screen for every projection need

Quality of projection surface and convenience in handling are the prime requisites of screen satisfaction. RAY-FLEX Screens, made by Universal Screen, Inc., of Nappanee, Indiana, readily demonstrate their own way to distinction. Their glass bead surface is engineered to give maximum brilliance and their construction quite obviously establishes a new standard of handling-ease and desirability.



RAY-FLEX TABLE SCREEN

This model gives a new meaning to "value." The 22"x30" size is only $13 and the 30"x40" is only $15. And think of the convenience. It stands perfectly on any table, small or large. The cast base, with rubber cushioned feet, makes for absolute steadiness. The screen unrolls from the beautifully finished case, at tension, and is supported by a nickel plated, seamless, vertical tube that fits into a socket in the rear of the base. The surface is FLAT and wrinkle-free. This screen may also be hung on the wall in an inverted position.


RAISES TO SEVEN FEET HIGH
OR LOWERS TO ONE FOOT FROM THE FLOOR

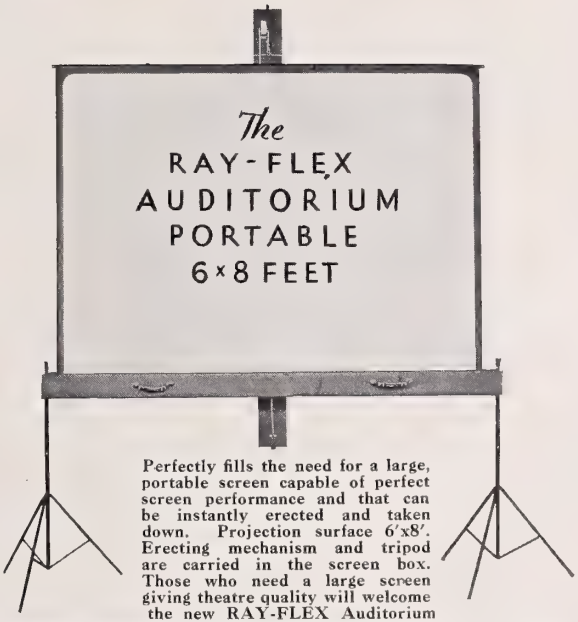
See these RAY-FLEX Screens at your dealers. Ask for them by name. If your dealer is not yet supplied, address the nearest office of The AMPRO CORPORATION.

The NEW RAY-FLEX TRIPOD SCREEN

This model offers features never before seen in a screen of this type. Easy, instant erection to as high as seven feet without reaching—instantly adjustable roller tension to assure a perfectly flat projection surface—strong, sturdy construction to withstand banging around—lightness to make carrying no task at all—and so uniquely engineered that folding and unfolding are fool-proof and easily accomplished by anyone. Folds into a solid, compact unit. The Ray-Flex Tripod Screen IS a screen!

22" x 30" $18; 30" x 40" $25; 39" x 52" $30

Manufactured by UNIVERSAL SCREEN, INC., NAPPANEE, INDIANA
DISTRIBUTED BY THE AMPRO CORPORATION



Perfectly fills the need for a large, portable screen capable of perfect screen performance and that can be instantly erected and taken down. Projection surface 6'x8'. Erecting mechanism and tripod are carried in the screen box. Those who need a large screen giving theatre quality will welcome the new RAY-FLEX Auditorium Portable. Made in glass bead surface only and only in 6' x 8' size.

AND ASSOCIATED ACCESSORIES

(See the following page)

• • *also* CINÉ ART *16 mm. films for*

HOME • CHURCH • SCHOOL *and* BUSINESS

Silent or with Sound

DRAMA • COMEDY • TRAVEL • EDUCATION

A few Cine Art SILENT PRODUCTIONS

LITTLE RED RIDING HOOD
A beautiful and entertaining screen version of the most famous of all fairy tales. Children never tire of Little Red Riding Hood. No. 244-C Code RDD Length 400 ft., $25.

CARLSBAD CAVE NEW MEXICO
Carlsbad Cave—the eighth wonder of the world—is shown in all its splendor and mysterious beauty. This marvelous film may be seen dozens of times without seeing it all. No. 146—C Code PDC Length 400 ft., $25.

THE LOST CITY
A fascinating record of a great empire now lost to civilization. Shows the dead city of Angor Thom in the jungles of French Indo-China. No. 155-A Code PUU. Length 100 ft., $7.50.

GRAND CANYON
The beauty of the Grand Canyon of the Colorado and the life that surrounds it are thrillingly presented in a series of four 100 foot reels.

Reel No. 1—*Indian Dances* No. 104A Code PSD $7.50
Reel No. 2—*In the Canyon* No. 105A Code PSU $7.50
Reel No. 3—*Along the South Rim* No. 106A Code PSC $7.50
Reel No. 4—*Canyon in the Evening* No. 107A Code PST $7.50

MT. WHITNEY BY AIRPLANE
In this amazing film, you look down on the highest mountain in the U. S.—then zoom and skim to the valley below. No. 1001A Code PSSPA. Length 100 ft., $5.00.

THE VALLEY OF DEATH
A vivid picture of the worst "hell-hole" on earth. A picture that feverishly interprets the lure of the desert—its beauty and its horrors. No. 147B Code PDT. Length 200 ft., $15.00.

KILAUEA
One of the most remarkable and most interesting pictures ever made. Shows this active volcano in all its moods and various states of activity. Should be in every library. No. 134C Code POD. Length 100 ft., $25.

HOLLYWOOD TODAY
Four 100 ft. reels of the city of wonders—showing the beauty, life and activity of Hollywood—the film center.

Reel No. 1—*The Studios* No. 257A Code RUT $7.50
Reel No. 2—*The Night Clubs* No. 258A Code RUI $7.50
Reel No. 3—*The Stars at Home* No. 259A Code RUN $7.50
Reel No. 4—*Making Pictures* No. 260A Code RCS $7.50

CAPTURING A SHARK
A thrilling battle between a fisherman and a great shark. Also whaling scenes in the Southern Pacific. No. 163A Code PCO. Length 100 ft., $7.50.

MOVIE MAD
The tale of an ambitious but foolish girl who tried to crash the movies. Shows pictures being made. Highly entertaining. No. 185C Code PIU. Length 400 ft., $25.

THE VALLEY OF HATE
A story of love, life and hatred in the South Carolina hills. One of the most powerful dramas ever screened. No. 214G Code RPD. 2000 ft., $150.

Announcement

Cine Art films—now distributed by The Ampro Corporation for the convenience of Ampro dealers and owners—are all inclusive in their variety.

Several hundred subjects—from 50 to 2000 feet in length—comprise the present Cine Art Library. Among them is an infinite number for entertainment, a host of films for every age and taste. The educational and industrial lists are equally as extensive.

The Cine Art program for the future has already begun. New silent and sound releases are being added each week to give dealers the most complete line of films possible, for resale and rental, and to give Ampro owners the best the industry affords in quality and variety of screen material.

Write the nearest office of The Ampro Corporation for the newest listings.

FLEXO UNBREAKABLE RECORDS

FURNISHED WITH ALL CINE ART SOUND FILMS

Cine Art Sound films are supplied with genuine FLEXO unbreakable, flexible records that offer the advantage of light weight and long life. Their tone quality is 100% perfect and they may be run 700 or more times. Fill your sound film needs from the Cine Art list.

WATCH FOR IMPORTANT ANNOUNCEMENT IN THE JUNE ISSUE

Hollywood Film Enterprises, Inc., Producers

A few Cine Art SOUND PRODUCTIONS

BEAUTIES THE WORLD OVER
This picture portrays the difficult task one would have in judging the most beautiful girl in the world. The picture and accompanying musical score make this film one of the most enchanting ever released. No. 2027C Code RSRT. Length 300 ft., $30.00.

THE CAT'S MEOW
Featuring Billy Gilbert and Gene Schuler in an African lion hunt that's a scream from start to finish. All talking. No. 2021C. Length 400 ft., $30.

THE ROYAL FLUSH
The story of four poker players who are bent on winning by any means at their command. A real comedy. All talking. No. 2013C. Length 400 ft., $30.

GYPSY MELODIES
Melodies that ring with the romance typical of this wandering race. A perfectly synchronized, classical, singing picture. No. 2003C. Length 400 ft., $30.

BUM BUSINESS
Billy Gilbert and Leo Kendall in a farce comedy of business. Lots of sales but no money in the cash register. All talking. No. 2022C. Length 400 ft., $30.

IRISH ROMANCE
Thru this beautiful singing picture runs the thread of quaintness and beauty that makes Irish folk songs so thoroughly enjoyable. A real classic. No. 2015C. Length 400 ft., $30.

BRIDGES THE WORLD OVER
The story of the romance of the world's bridges with a masterful musical score that adds a thousand fold to this wonderful film. No. 2026C Code RSRC. Length 350 ft., $30.

MAJOR HAMMOND ADVENTURE FILMS
Thrilling talking films with accompanying lectures by Major Hammond, world explorer and adventurer. These films are a distinct contribution to the field of talking pictures and perfectly exemplify the value of the sound film as a means of entertainment and education.

A SPORTING ADVENTURE
A deep sea fishing film packed with thrills and adventure from beginning to end and interwoven with Major Hammond's lecture. No. 2034C. Length 400 ft,. $25.

CAPTURING SEALS AND TUNA
Another Major Hammond sound film that depicts and tells about the hazardous and fascinating industry of sealing and tuna-fishing. No. 2031C. Length 400 ft., $25.

CRUISING IN PACIFIC WATERS
In this film, Major Hammond shows and talks about Southern Pacific wild life of the land and of the sea. This is a truly amazing film. No. 2033C. Length 400 ft., $25.

IN THE WILDS OF MEXICO
In this film, you go into the wilds of a little explored country. You also see the pearling fleet in action, and hear and see a real bull fight. No. 2030C. Length 400 ft., $25.

YOSEMITE NATIONAL PARK
A gorgeous scenic film that is made even more entrancing by the addition of a lecture. This film is tinted and toned too, which still further adds to its beauty. No. 2035C. Length 400 ft., $25.

DISTRIBUTED BY AMPRO

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331 MADISON AVE., NEW YORK
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Featured releases for home and school

(This department is conducted for the convenience of readers in guiding them to library film announcements in the current issue. These films, in the main, however, have not been examined by Movie Makers.*)*

■ The Ampro Corp., Chicago. Distribution of Cine Art 16mm. sound and silent films for home, church, school and business is announced by the Ampro Corporation. These subjects range from fifty to 2,000 feet in length and include such popular silent films as *Carlsbad Cave, The Lost City, Kilauea, Hollywood Today, Capturing A Shark, The Valley Of Hate* and others. Among the sound releases are *Beauties The World Over, The Royal Flush, Gypsy Melodies* and *Cruising In Pacific Waters.*

■ Eastin Feature Films, Galesburg, Ill. Releasing Cine Art and Burton Holmes as well as their own productions, this library especially emphasizes for May the following one hundred foot 16mm. subjects: *Prehistoric Animals,* an amusing animated story of a Negro who dreams of early days in the Jungle; *First Flying Machines,* an interesting early film of the Wright Brothers' experiments and showing one of the first air flights over Chicago; *Scenic Grandeur Of The Yellowstone* and *Bear Hunting In The Rockies* concern these interests of the West.

■ Bell & Howell Co., Chicago. The following Pathe 16mm. sound films with disks, now available through the Filmo Library, are especially emphasized for May release: Eighteen one reel *Grantland Rice Sportlights* including such subjects as the excellent *Crystal Champions, Stamina* and *Feline Fighters;* eighteen of the amusing one reel *Aesop's Fables;* thirteen two reel comedies: two one reel *Vagabond Series* subjects, *Streets Of Mystery* and *Golden Pagoda;* eight one reel *Audio Reviews;* and these feature pictures: *The Sophomore,* eight reels, Eddie Quillan and Sally Star; *Sailor's Holiday,* six reels, Allan Hale and Sally Eilers; *Big News,* seven reels, Bob Armstrong; *Flying Fool,* seven reels, Bill Boyd; *The Leatherneck,* eight reels, Bill Boyd; *Night Work,* nine reels, Eddie Quillan and Sally Star; *Big Money,* eight reels, Eddie Quillan and Bob Armstrong.

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, world war, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. A new descriptive catalog is available.

■ Empire Safety Film Co., N. Y. C. A wide selection of comedies, scenics, sport and educationals is offered the home projectionist by this library. Catalog upon request.

■ FitzPatrick Pictures, Inc., N. Y. C. The extremely interesting and instructive *Traveltalks,* personally conducted tours of the world by James A. FitzPatrick, spokesman and guide, are now available with disks for 16mm. sound projection. *Famous Music Masters,* concerning the lives of the world's greatest composers and with Nathaniel Shilkret and the Victor Radio Symphony Orchestra accompanying, are likewise offered. The subjects in these series are approximately 400 feet in length and should be welcomed by both school and home for their interest and cultural qualities. *American Holiday Series,* each film, approximately 100 feet in length, is also available for sound projection.

■ Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

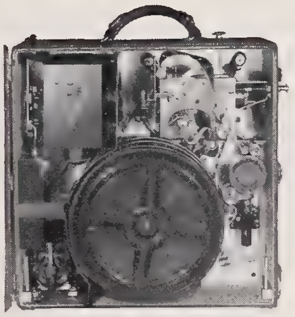
■ Holmes Lectures, Burton, Inc., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

■ Kodascope Libraries, N. Y. C. *Braveheart,* a DeMille feature picture with Rod LaRoque as a young Indian who triumphs over the various obstacles which confront him, is especially emphasized for this month. Robert Edeson, Lillian Rich and Tyrone Power are also in the cast. This is but one of the 500 interesting subjects distributed throughout this country and Canada by the Kodascope Libraries.

■ Pathegrams, Inc., N. Y. C. Releasing both 9.5 and 16 mm. sound and silent subjects, this library announces sound films in each of the following well known series: *Pathe News, Pathe Audio Reviews, Pathe Features, Aesop's Fables, Sportlights, Vagabond Series* and *Comedies.*

■ Reynolds, Ernest, M., Cleveland, Ohio. *The Big Step,* 100 feet, depicts in a very interesting manner the highest canal lock in the United States. *Westward Bound,* 100 feet, is a condensed volume of highlights of western scenery. A catalog is available.

FIRST PRODUCT of the H. A. DeVry Laboratories



Interior "H.A." Projector, with H. A. DeVry sound attachment installed.

The "H. A." *Sound-on-Film* Projector

This unit consists of two items—the projector, and the amplifier—each weighing only about 40 lbs.

The Sound-on-Film Projector uses full standard theatre size 35mm. film for big pictures and loud volume. The sound track, recorded on the film by the photo-electric process, runs alongside the pictures, so that nonsynchronism is impossible—even if the film should break.

No discs to break—no synchronizing mechanism to get out of order. Pictures and sound on the same film must start and stop together.

COMPARE WITH OTHER MODELS: *Weight, Size, Price* — *Reduced*; *Quality* — *Raised*

The Supreme Advertising Voice of the Age

For Modern Business

President, Salesmanager, Salesman now TALK to prospects face to face—as the movies show on the screen.

SCHOOLS—CHURCHES can afford these new "talkies." Also, disc recording equipment for schools, movies, and broadcasting. Public Address Systems.

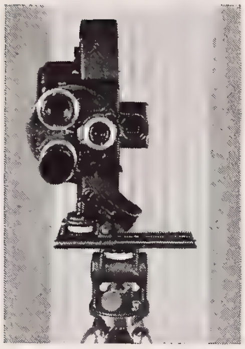
If you have a DeVry Projector let us modernize it by adding sound.

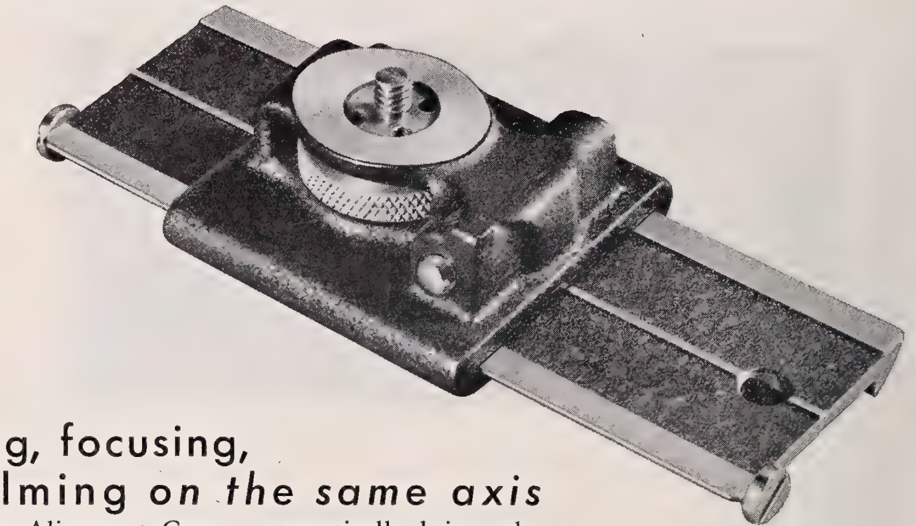
Herman A. DeVry, Inc.
55 E. Wacker Drive Chicago

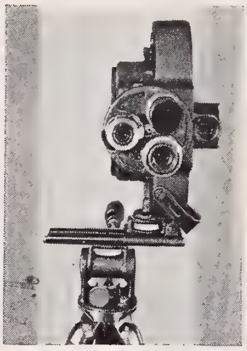
Please send details of the new Sound-on-Film Projector.
Name ....
Address ....
Position ....

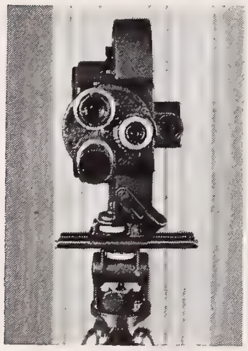
. . . . ANNOUNCING

The B & H Focusing Alignment Gauge for precision movies with Filmo . . . .


Focusing Alignment Gauge in position for view-finding.




Focusing Alignment Gauge in position for focusing.


Focusing Alignment Gauge in position for filming.

Sighting, focusing, and filming *on the same axis*

The Focusing Alignment Gauge automatically brings the Filmo 70-DA viewfinder and critical focuser exactly into the lens photographic position. Close-ups of every kind, including scientific subjects and titles, are thus framed precisely as desired on the film. The Gauge is fastened to the tripod head and the camera fastened to the gauge slide in but a moment. The slide carries the camera back and forth with effortless ease, automatically locking it in the desired positions. Correct design and precise construction insure perfect accuracy even with the longest of telephoto lenses.

The B & H Focusing Alignment Gauge, for use on the B & H All-Metal Tripod or any other tripod with standard thread, $21.

◆ B & H All-Metal Tripod ◆

The rigidity and precision of the B & H All-Metal Tripod makes it unexcelled for critical work of all kinds, as well as for general all-round movie making. The pam and tilt bearings are large and free-moving, and operate independently or together. Self-locking tubular steel legs provide the greatest rigidity. Leg tips are supplied with rubber caps for use indoors or on hard surfaces. Safety chain prevents accidental upsetting. Write for literature. Tripod alone $36. Zipper-type leather case $12.50.

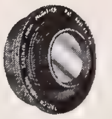
Focusing Alignment Gauge in use on B & H All-Metal Tripod.

◆ LITTLE ACCESSORIES THAT DO BIG THINGS ◆

Iris Vignetter

Makes your movie scenes fade-out or fade-in at the turn of a dial; mattes available in heart, binocular, keyhole, and three other shapes. Fits 1" F 3.5 and 1" F 1.8 Filmo lenses. Vignetter, $10.50; Six mattes, $7.50.

Lens Modifier



A distorting lens that pulls the whole world out of shape while you film it; great for grotesque dream or nightmare effects. Lens Modifier (fits regular 1" F 3.5 Filmo 70 Camera lens) $13.50.

Filmo Duplicator

Another fun-maker. Causes the image to be doubled on the film. A person filmed with Duplicator has a "twin" mimicking every move. Filmo Duplicator (fits standard F 3.5 Filmo 70 and 75 lens) $4.50.

Prismatic Eye

"Shoot around a corner" with the Prismatic Eye and take movies of persons without their suspecting you. Enables you to take movies at right angles to your line of sight. Prismatic Eye, $5.00.

Remote Control

A squeeze of the bulb gives you complete control of Filmo 70 starting button from 10 feet away. Remote Control $4.50.

Bell & Howell Company, 1843 Larchmont Avenue, Chicago. New York, Hollywood, London (B & H Co., Ltd.) *Established 1907*

A NEW LOW PRICE

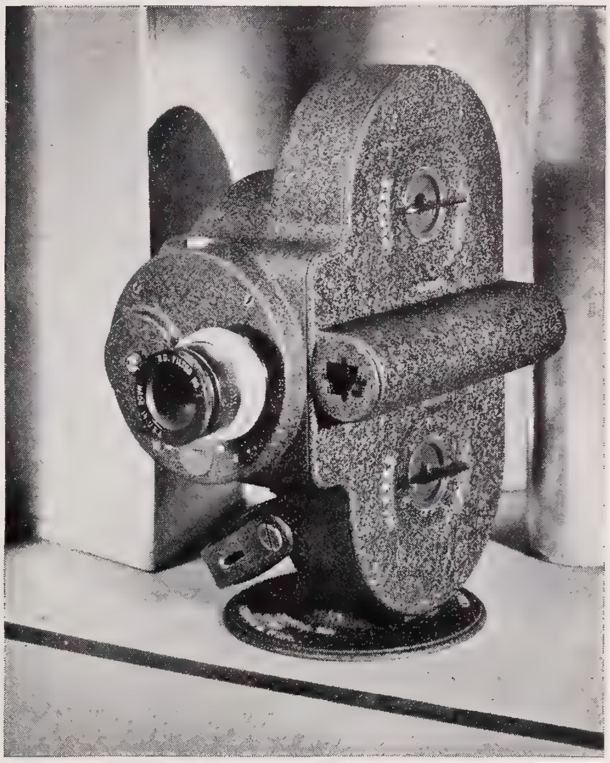
◆ for FILMO 70-A ◆
the original Personal Movie Camera

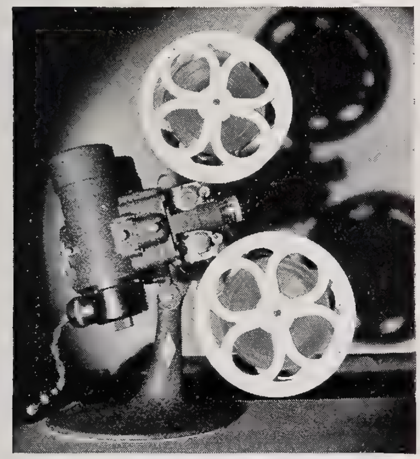
$140

Filmo 70-A Camera prices are reduced from $180 to $140 for the model with Cooke 1-inch F 3.5 universal focus lens. With 1″ F 1.8 lens, the new price is $175. Kodacolor filters may be added later for $15. Since its first appearance, Filmo 70-A has led the personal movie world in its rare precision and workmanship, its constant dependability, its ability to take supremely beautiful movies even in the hands of the newest beginner. And it has led in popularity and in international acceptance as the finest camera money could buy, Filmo 70-D only excepted.

Equipped for Kodacolor — $190

The Filmo 70-A fully equipped for Kodacolor is reduced from $237.50 to $190. This camera's 36° wider shutter angle and its 8-frame secondary film-speed permit of added exposure time and so make it possible to take Kodacolor pictures even under comparatively adverse light conditions. These factors, together with the special color correction of the Cooke 1-inch F 1.8 speed lens, make Filmo 70-A unrivaled for taking movies in color. Write for full information.





◆ The Filmo 57-GG 375 Watt Projector ◆ unexcelled for Kodacolor

The new 375-watt Filmo Projector has distinguished itself particularly in showing Kodacolor movies, startling its owners and observers with the amazing brilliance and larger screen image made possible by its special 75 volt, 375-watt lamp. Operates either on alternating or direct current. No converters, transformers or other bulky equipment required. Gives 41% more light than 250-watt systems, according to our actual laboratory tests. You'll be surprised at the improvement in your films when projected on this machine. Write for special folder on the Filmo 57-GG Projector. Fully equipped for Kodacolor, $295. For black and white pictures, $260.

B & H Extra Bright Screen for Kodacolor

The new B & H Extra Bright Screen derives its name from the splendid service it performs. And in Kodacolor movies this "extra-bright" effect is most emphatically brought out. The special surface processing of the screen gives a depth and luster to Kodacolor attainable on no other type of screen. The 20 x 27 inch size is $21.00; 30 x 40 inch size, $39.00.

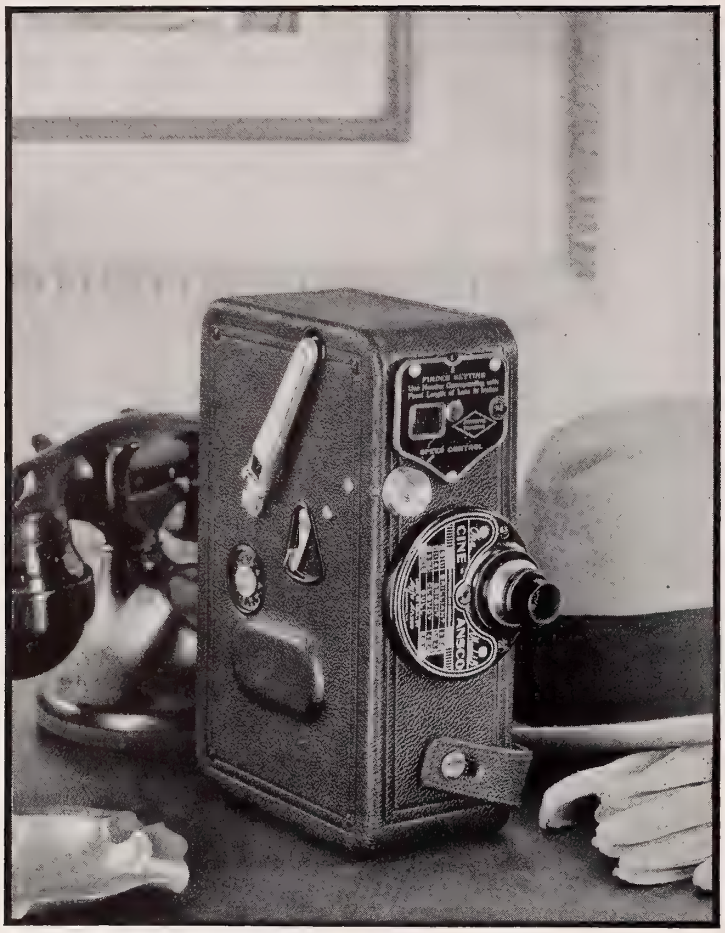
Cooke 1-inch F 1.8 Speed ◆ Lens for Kodacolor ◆

With the addition of Kodacolor filters, the Cooke 1-inch F 1.8 speed lens is converted instantly from one of the most efficient lenses for black and white work into an especially corrected lens for Kodacolor which gives perfect definition at full aperture. Complete with Kodacolor filters, for either Filmo 70 and 75 Cameras, $75. Without filters, $60.

◆ New! Pathe 16 mm. Sound Films! Filmo Library Releases for May ◆

William Boyd, Grantland Rice, Aesop's Cartoon Fables! Who among movie lovers does not thrill at the names! This month, to every movie maker, scores of these splendid Pathe sound films are offered. In the Grantland Rice Sportlight series there are eighteen subjects, and there are eighteen Aesop's Fables, too. Then there are thirteen two-reel Pathe comedies, two Vagabond travel subjects, eight news reel reviews, and seven big features, such as "The Sophomore," with Eddie Quillan, and "The Flying Fool" and "The Leatherneck" with William Boyd. These Pathe sound films are $45.00 per reel, including sound disc. Write for full list.

Bell & Howell Company, 1843 Larchmont Avenue, Chicago. New York, Hollywood, London (B & H Co., Ltd.) ***Established 1907***



Easier operation . . . surer results . . . finer movies. That's the reason for the Cine-Ansco, Model B.

A Remarkable FOUR-SPEED Movie Camera at a Remarkably Low Price

EASE OF ACTION. Flexibility to different uses. Certainty of performance. Complete dependability through a fundamental rightness in design and construction. The new Model B Cine-Ansco is an aristocrat — a thoroughbred; it looks well, does well, and never lets you down.

Any of four speeds direct by a turn of the speed-control knob — half, normal, double, and four times normal. A finder that makes it easy to follow the object. Instant adjustment for Near or Middle or Far distance on eyepiece. Nested rectangles on front of finder to define the field of lenses of different focal lengths, also rotating diaphragm mask for use when preferred.

Easy loading and threading, all in one plane, with ample room for loops — and for large hands and fingers. A smooth gate and claw arrangement, that prevents jamming and weaving of the film. And interchangeable lens-mount.

A fine camera — a gentleman's camera — made strong and rigid and right for the best of service, and sold with a two-year guarantee.

Price with F:3.5 Anastigmat and handsome tan pigskin case, plush-lined (with compartments to hold the camera, two extra lenses, and two 100-foot rolls) $125.00

Also supplied with other lenses. Price with F:1.5 Anastigmat in micrometer focusing mount $165.00

CINE-ANSCO

MODEL B

AGFA ANSCO OF BINGHAMTON, N. Y.

AGFA ANSCO LIMITED, 204 KING STREET EAST, TORONTO, ONTARIO

EDITORIAL

THE triangular contest between three amateur movie clubs in three different states—the Hartford, Conn., Amateur Movie Club, the Hudson County, N. J., Cine Club and the Metropolitan Motion Picture Club of New York City—is more than a friendly rivalry to select the "best films." It is the reason of being for the actual exhibition of a large number of amateur movies before groups of real movie makers.

It is a truism that everyone who, under protest or gladly, projects his films before his friends is a showman. He is submitting his individual work to tacit if not to open criticism. The more he projects, the more he becomes conscious of the lack of a yardstick to measure his efforts because his audience is, in the great majority of cases, made up of those who have no understanding of movie making since, up to the present, the number of amateur filmers is only a fraction, although an important fraction, of the entire population.

Showmen have always warred with critics but intelligent showmen have come to value the opinions of intelligent critics. They rightly object to a criticism based on no real understanding of production problems. While commercial showmen could manage to worry along without critics, even if intelligent, the amateur movie showman reaches out for an appreciation of his work from a fellow worker and gets it much less often than he desires and needs.

Amateur movie club contests encourage amateurs to brave the criticisms of their brothers. Naturally, what they present will be the best of which they are capable and will not be casual bits of filming. This calls forth the exercise of an artistic faculty, a culling and polishing process that is greatly needed in most of the footage of amateur filmers. Whoever presents a contest film is—if the whole club sits as jury, as in the triangular contest previously referred to—guaranteed an audience for it and an audience made up of those who know precisely how easy or how hard some special sequence was as a task for its maker. The vote given by the club is a vote devoid of the polite comments of one's friends and is impersonal in its approvals and in its disapprovals.

Every amateur who has the opportunity is urged to examine the benefits to be gained from membership in some amateur movie group, especially the paramount benefit of a ready made audience for his own efforts, an audience composed of persons who can estimate his work realistically and sympathetically. The other gain of seeing the films of his fellow club members is almost priceless, as he can, through seeing them, estimate his own work, correct it, intensify it and acquire a certainty of technique from actual comparison. Impossibles become routines and erstwhile triumphs become commonplaces.

If there is a club near you, belong to it; if there is none, be a pioneer and, with the assistance of other amateurs, build one in your own community.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates Movie Makers.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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105 W. 40TH STREET, NEW YORK, NEW YORK, U. S. A.

H. Armstrong Roberts

Film and filter caught
this contrast in clouds
and trees of commerce

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APR 30 1931

MOVIE MAKERS

Filter whys and hows

CARL L. OSWALD

A brief for an important aid to film excellence

As spring progresses and merges into early summer, there will continue to be a demand from the steadily growing army of cine amateurs for information as to how the lovely quality of nature's colors may be suggested in black and white tone gradations. Fortunately, the answer is simple and, while general information on the subject is usually available at any photo supply store, the specific notes given here may be of help to those who wish to work out a particular problem.

In discussing filters it will be assumed that the film used is panchromatic, that is, for practical purposes, sensitive to all colors. (For the sake of exactness, however, it should be noted that this statement is not absolutely true because such film lacks sensitiveness to and will not record a small part of the visible spectrum in the deep green portion, but this would affect only highly special cases.)

Next, for purposes of clarity, the definitions of a photographic filter should be made. Such a filter may be defined as being a piece of transparent colored material, usually glass, properly mounted to fit over the taking lens so that the light will pass through it on its way to the film. Its color is determined by the effect wanted. For example, if a true or nearly true monochrome rendering of all the color values in a normal landscape is desired, the usual filter recommended is an amber or yellow one having a density, or light retarding quality, of approximately four times. To appreciate the reason for this, it must be understood that, other things being equal, blue acts on film much more quickly than any other color; therefore, amber or yellow filters are brought into use to hold back the blue to a value, so far as the film is concerned, equal to the other colors. A visual test will quickly illustrate the point. On looking through a filter, as above described, it will be found that blues are subdued and, in some cases, even appear gray or black, while yellows, light greens and reds appear to be accentuated in color. Therefore, the best filter to use for out of door work in general is an amber or yellow one having a density which will increase exposure about four times. Lighter filters in this color may be had and are advisable at the seashore or under other circumstances where contrasts are unusually harsh or where the light reflected is not bright enough to permit the use of the denser filter.

So far, the discussion has been confined to filters which cover the lens with even color. However, there are conditions, notably when great distance is to be included with a near foreground as in some mountain photography, where the distance is shrouded in a blue haze. Visually, this serves to give proper appreciation of relative distance by what is known as "separation of atmospheric planes" but, photographically, the effect is to block out distant objects by overexposure because of the extreme activity of the blue color as above mentioned. Even when the haze is tenuous or nonexistent, the amount of light reflected from several miles of hills is much greater than that reflected from a few square yards of foreground and the distance is again swallowed up in bad overexposure.

The problem presented is to get an equal, or nearly equal, exposure when both near and far objects are to be included in the same picture. The problem is met by using graded filters, these filters varying within themselves from a deep amber or yellow at the top to clear glass at the bottom and which, therefore, automatically take care of the difference in exposure requirements of the two extreme factors and of all intermediate distances. Variation in the position of the horizon line in the picture is compensated for by sliding the filter up or down to suit the particular subject being photographed.

If a short focus lens, such as a one inch, is used with a graded filter, it is necessary that the filter be set forward from the front of the lens about three inches. This distance can be shortened somewhat when longer focus lenses are used but, generally speaking, it is necessary to set a graded filter away from the lens if it is desired to compensate for uneven lighting in the picture. In choosing such a filter, therefore, be sure that it is wide enough to cover the angle of view included by the lens even at the distance forward at which it is to be set for this purpose. Holders for the proper positioning of graded filters may be made by the enterprising amateur or they may be purchased.

There has recently appeared on the market a filter which, while not gradually graded in density, is said to be extremely useful. It is known as a "fifty fifty" filter and is constructed with the bottom half of clear glass and the upper half of an even yellow density. The claim is that it will serve to separate near and distant objects in a landscape if the user will adjust the dividing line to coincide with the horizon line and that, in this way, a better effect of the recession of distance is secured. In addition to this advantage, the clear portion of the filter may be moved up to cover the front of the lens when no filter effect is wanted and the yellow portion may be moved into place when an all over filter is needed—all three effects being possible without removing the filter from its position in front of the lens.

Having exhausted all the

[Continued on page 273]

Continuity of amateur industrials

ARTHUR L. GALE

A discussion for personal filmers on their planning

MORE than one hundred and twenty seven first rate industrial and advertising films have been made by amateur movie makers. Almost an equal number are now in the process of production. How valuable commercially an amateur film may be is indicated by the experience of one company whose amateur made industrial closed a contract with an European government. The film was screened for all of the department heads of the government and, since no outsider is allowed to address such a meeting in person, the film accomplished a task that would otherwise have been impossible. The amateur producer of the film writes, "Incidentally, the picture has revolutionized our selling plan for it has enabled us to approach people in a way that would not have before been practical. We have discovered things about our product as a selling proposition that we did not know until the movie had revealed them to us." Two hundred copies of this particular amateur industrial are now in use.

Ewing Galloway

Strength and safety are messages of this unusual angle shot

The amateur movie maker who is not using his camera in his business is losing a vital commercial advantage and, possibly, the most potent sales agent he could have. And with the modern developments in amateur movie equipment, every business man who is a movie maker may now turn out a business film at relatively small cost and with little trouble.

When first approached, the production of an industrial film may seem a formidable task. How to begin and what to film are the questions that immediately come to mind. Such questions cause no hesitation in making a film of a weekend trip or scenes of the family, but an industrial film, particularly if it is an advertising subject, is an entirely different matter. Even before the prospective maker of an amateur industrial comes to the question of continuity, he faces the necessity of making a number of decisions in order to decide upon the general type of film that will best serve his purpose.

He cannot, for example, begin filming casually, trusting to clever editing to bring out his sales points. No type of movie demands such careful planning as does the industrial or publicity film. However, if the movie maker planning an industrial film applies the same type of thinking to it that he applies to any other business problem, the difficulties in making the necessary decisions will be overcome. It is only because there is tendency to look at advertising in movies as a matter alien to other business problems that there is any hesitation.

In order to discuss methods of selecting the type of film most suitable for a particular business, it is convenient to separate industrial films into different categories. First, there is the industrial film made by an amateur for his own satisfaction and pleasure, in much the same spirit that he would make a film record of a vacation. Such films are more entertaining than one might realize and they offer a great deal of satisfaction in the making. Second, there is the industrial film record, the purpose of which is to analyze the operation of machines, scientific apparatus or perhaps the movements of a workman. Such films are most often made in order to secure increased efficiency. Often they are made with time lapse mechanisms or slow motion. For example, the operation of a steel lathe may give slightly imperfect results, the cause of which cannot be determined by inspection of the lathe in action because it moves too rapidly. A slow motion picture may detect the fault. Naturally such a film offers little continuity difficulty unless it is a question of setting the film analysis into a longer reel.

Third, there are films made for the purpose of publicizing or advertising products or for direct sales appeal. Such films make up the far greater part of industrial subjects for they are useful to business of all types and may be employed in a very limited fashion or on a large scale. Here the problem of selecting the proper type of film and planning the continuity is paramount. There is a subcategory of films of this type that can be dismissed with a word. That is the advertising film which is actually an entertainment film with a small amount of indirect advertising added thereto. A film intended for theatrical screenings is limited to such technique. The continuity problems of this class of film are individual and do not come within the scope of this article. Another type of film used in industry that is also outside of the scope of the present discussion is the picture designed to educate or train employees.

The importance of carefully thinking out the best approach to an advertising film and then planning the continuity upon that basis can hardly be overestimated. The success of the film depends upon the use of a suitable motion picture treatment. Further, it is through a carefully considered continuity that technical difficulties, otherwise insurmountable, can be avoided.

To a certain extent, the same rules apply to film advertising that apply to all other types of advertising. It is a straightforward sales story, clear, coherent and simple, that is needed. But the film enjoys special advantages that are not possible in other forms of advertising. Chief of these is the power to represent actuality and motion. Perhaps even more important from an advertising viewpoint is the fascination that a motion picture, as such, exercises. It can usually be taken for granted that the film has the audience's attention and that the leisure is had in which to present a strong and telling sales argument. (Except, perhaps, in films designed for continuous window projection.) The attention catching tricks of magazine advertising are unnecessary. The film has the audience's attention as long as it is not abused.

Another important quality of the film as an advertising medium is that it tells its story in *pictures.* Pictures appeal to the emotions and, in the film, we have the strongest medium for emotional appeal known to mankind, with the possible exceptions only of pantomime and music, neither of which is adaptable as a direct advertising medium. Since the end of a large portion of all advertising is the stimulation of desire, this quality makes the movies a powerful medium.

On the other hand, the motion picture is not a medium for abstract thought and for that reason it is not useful in advertising many products and services that can be advertised in other ways. No one would think of using motion pictures as a medium to advertise a book of essays on poetry or to publicize a volume of art criticism.

Perhaps the greatest advantage possessed by the motion picture as an advertising medium is the fact that it simulates reality so closely that in people's minds it stands for actuality. A motion picture satisfies the "man from Missouri" and answers the challenge of the common saying, "seeing is believing." A statement that might be questioned in words is accepted if represented in the motion picture. Thus if a person reads an advertisement, "Permo Percolator tops will not tumble off. You need not hold them in place while pouring coffee", remembering sad past experiences, he may have the feeling best expressed by, "maybe so but probably not." But he who sees the claim demonstrated in motion pictures will be convinced even against his will.

The first step in approaching the production of an advertising or publicity film is to determine the most important purpose to be accomplished by it. A good way to decide this point is, for the moment, to disregard all questions of movie technique and ask one's self the question, "What should this film accomplish?" Is it to sell goods, to create prestige for the firm, to introduce a new idea preparatory to a selling campaign or to educate the public or some particular portion of it to the acceptance of a new idea advanced by the firm? This analysis might seem to be a rather obvious suggestion and yet the failure to select the picture's primary purpose and to emphasize it in the continuity has contributed to more wasted footage in industrial and propaganda filming than any other factor. One of the few limitations of the motion picture as a serious medium is that it calls for a definite theme. It is very difficult to be subtle in the straight motion picture; perhaps with a liberal use of symbolism, yes, but this is out of the question in a sales effort.

If two purposes must be considered for a publicity film, it is necessary to make one of them definitely the minor theme. For example, should it be desirable to have a film that would contain direct advertising to sell vacuum cleaners and at the same time publicize electrical household appliances in general, one theme must be made decidedly less emphatic than the other or, otherwise, the film will have little value in either respect, in spite of the fact that the two ideas are not incompatible but mutually inclusive.

Having decided which of [Continued on page 276]

Analysis of workmen's technique is a valued amateur industrial use

Ewing Galloway

Spring wakes the camera

RUSSELL C. HOLSLAG

How to prepare for the filming forays of the open season

NOW that winter is past and its chief memories are stored away safely in the humidor cans, preparation should be made for the more open and pleasant season that has arrived by thorough inspection of the cine outfit. If improved equipment is desired so that filming activities of the present year may surpass those of last, now is the time to consider such acquisitions. Linked with this acquiring of new equipment is also the planning of ideas which, in a general way, will indicate just how this equipment may be put to the best possible use so that films may be technically excellent and interesting whether they are shot on land, water or in the air. There is every reason why these cinematic preparations should be just as carefully considered as are sport and vacation plans.

First of all, the camera should be carefully examined and all its parts tested. Particular attention should be paid to those parts of the mechanism which have to do with the guiding and moving of the film—the sprocket teeth, the film gate and the claw which draws the film down picture by picture. First, take a brush with moderately stiff bristles (those which are used for painting in oils are suitable) and use this to clean the inside of the camera thoroughly. White "emulsion dust" will probably be found, especially in the lower part of the case. This is made up of minute flakes of emulsion removed from the film by the claws and sprocket teeth as they engage the film. Clean this out thoroughly, using, if necessary, a soft, lintless cloth in addition to the brush.

Cherry blossom time in the Capital means spring color filming

H. Armstrong Roberts

Next, give attention to the film track where pressure is applied to hold the film flat behind the lens. Open the gate as far as possible for inspection of the pulldown claws and aperture. Often such an inspection will reveal a small deposit of dried emulsion on the film track, or runners, through which pressure is applied to the film as it passes through the gate. To remove this, scrape with a toothpick or with an instrument of hardwood or bone. If the spot of dried emulsion proves recalcitrant, moisten it slightly and let a short time elapse before scraping, then it will usually come off easily. Any remaining moisture should be quickly removed with a dry cloth. Never attempt to clean the gate by scraping with a sharp knife or with any hard instrument that might produce scratches. This slightly roughened surface would then have a tendency to pick up the emulsion much more quickly.

Most cameras have designated places for oiling. In performing this operation, confine the oil to those places. Use a fine grade of clock oil or the type of oil recommended by the camera manufacturer. Do not flood the receptacles so they run over; apply just a drop or two once or twice, running the camera at normal speed while the oil works in.

After the camera has been cleaned and oiled, thread it with a thirty or forty foot length of exposed film which has previously been wound on a spare camera spool. At least this much will probably have been left over from the winter's editing! Now, with the film completely threaded and the takeup spool working, test the camera for all speeds, with the door both open and closed. Find out empirically just how much footage a given winding of the spring will pass. If it is found that this length falls very far below the normal, it would be better to take the camera to the dealer for more expert inspection. Any real test of camera operation must, of course, be made with the film passing through the mechanism.

Next comes the examination of lenses. These should be kept with the caps on when not in use and, if the camera has a turret, the lenses should preferably be kept in their places on this at all times. Frequent removal and replacement of lenses in a threaded camera mount is not recommended. In placing lenses on a turret, pay especial attention to the position of the focusing scale when the lens is in photographing position as it may sometimes happen that, when any lens is in this position, the focusing or diaphragm scale may be inverted so it is not so readily seen. Interchanging of the lens positions on the turret will usually solve this problem. A little effort spent on this beforehand will save time during the taking of shots where this is important. The rear element of a lens, which is permanently in place on the camera, seldom requires cleaning since it is protected by the camera case. The front element, however, will sometimes be seen to acquire dust or even finger marks although, if reasonable care has been used in handling, there is no justification for the latter. A soft camelhair or sable brush will suffice to remove dust but a soft silk handkerchief or a sheet of lens cleaning tissue will be necessary to clean the lens glass of grease marks. The lens cleaning tissue may be had in book form and is very handy. A very convenient and complete lens cleaning kit which would be especially appropriate for this spring overhauling is also available. Do not be continually polishing the lens, however. After a single thorough cleaning, dirt on the lens should be prevented rather than cured. Following out this idea, protect the surface of the lens as much as possible both in and out of use. A light dusting should ordinarily be all that is required to keep a lens in good shape for normal use.

Publishers

Everywhere trees wake with new beauty that invites cine cameras

In buying a new lens, either a telephoto or a speed objective, special care should be taken to see that the focus on the film checks with the lens focusing scale. This adjustment had better be made by the dealer from whom the lens is purchased and who is equipped for this work. See that the lens shoulders are seated squarely and in contact with the camera when inserting them in the threaded mounts provided.

Clean the camera case and its compartments of the dust and shreds of material that usually accumulate. Set up the camera on the tripod and inspect the working of the panoram and tilt head. It may be found that a bolt or nut here and there needs tightening. This operation can easily be done with the simplest tools and, if neglected, may mean wobbly pictures. For outdoor filming and spring hiking trips, it is a good idea to plan for some sort of container that will handily carry the camera and its accessories. Such a case may be purchased or easily made from an inexpensive fiber suitcase. The *Clinic* for April carried a note describing an item of this nature.

What things, possible with equipment not before used, should be tried this year? If a practise of using filters and panchromatic film on spring and summer landscape shots has not been acquired, much has been missed. Not only does panchromatic give a truer rendition of colors in monotone but it is particularly adapted to the use of filters. These secure delightful cloud and sky effects, improve distant shots and give to the screen picture a more pleasant effect generally. The technical reasons for filter effects and specific suggestions as to their use are given in another article on the subject which will be found on page 255 in this issue. Enough to say here that filters and "pan" film are complementary and that one is improved by the other. Filters should be used on almost every outdoor scene where the light is bright. They may be purchased specifically to fit the lens on which they are to be used or may be had in a square form which fits into a spring mount adaptable to lenses of several different diameters. The use of filters of various densities increases the exposure by various degrees. These increases are easily determined by reference to the filter factor chart which is issued by the League's technical department and which will be sent to members on request. Similar charts can be secured from photographic dealers. A filter may be had ranging in density from unity to 4X or 5X or separate filters with an all over, uniform density may be used. In general, the denser the filter, the more pronounced its effect.

Next, telephoto lenses should be considered. No particular difficulty is attendant on their use; it is only necessary to keep the camera on a tripod or other firm support when making the shot. In fact, the most successful picture makers get most shots from a tripod, whatever the lens used. The "tele" lens comes in three, four, five and six inch focal lengths and sometimes in lengths between these. Through a convenient optical comparison, the magnification given by these lenses may be correlated directly with the image given by the normal, one inch lens. A given object at a given distance from the camera will appear three times as large on the screen when taken with the three inch lens as when shot with the one inch lens; similar relations hold with the other focal lengths. The resulting magnification of an object makes it seem nearer and this is why the telephoto lens gives the effect of objects seen through a pair of binoculars. "Tele" shots of distant views should usually be taken with a filter.

For a brand new thrill in open air pictures, production might be considered of the "grandeur" effect which has recently been made possible in projection by use of a special lens. This effect is particularly adapted to all outdoors since it produces a screen picture fifty percent wider than the normal one and takes in a correspondingly wider field of view when used in shooting. This auxiliary is simple to use; it is mounted on the camera and may be swung into play in an instant. The same lens is used for projecting as for taking. The wide image on the screen gives a surprisingly spacious effect to subjects such as sea, landscape or cloud scenes. This auxiliary may be used with slow or fast lenses and with telephoto lenses, too, if desired. No special manipulation is necessary.

Then, too, there is Kodacolor. The aesthetic thrill of making a fine, brilliantly colored picture is an experience every movie maker should have. The color film, as does every other special process, has certain limitations but these are more than lost in its advantages. Nor is the process difficult to use. The problem of diaphragm setting is absent since, in the Kodacolor

[Continued on page 276]

Campus and camera

SIDNEY C. HAYWARD

Courses to pursue when taking a cine camera to college

THERE are several factors, some constant but more of them variable, to be considered in filming a college town. Those things always at hand ready for the camera, whether in June or September, are the physical equipment of the college—its buildings, athletic fields, walks and towers—and those historic spots where custom and usage have combined to create college traditions. All of these may be filmed at will.

Not so accessible are the activities of the undergraduates. Athletic contests of all kinds, recreational pursuits, class rushes and the ceremonies attendant upon the observation of traditions on the campus, all operate on a definite schedule. The background for college movies can easily be secured but the action must be planned to fit time and place. They can be combined later.

Charles DuBois Hodges

A parent visiting for the weekend, a graduate returning to renew associations or a casual visitor touring through the town will find certain shots of common interest. College towns immediately suggest a vivid picture. Tree shaded walks ramble among buildings made beautiful by clinging ivy. The constant stream of students and the apartness of the college, whether in the New England countryside or in the heart of a great city, create an unique and romantic atmosphere. The country at large has come to look upon colleges as outstanding beauty spots. Little wonder, then, that they offer ideal settings for a few hundred feet of film.

A young man is about to enter college and his father wishes to film the events of his leaving home and beginning college life. Packing clothes and crating furniture give an interesting sequence for the preliminary scenes. Banners which have decorated his room throughout preparatory school days are taken down and carefully put in the trunk. This might be followed by a closeup of the top of the trunk, the address on the express tag plainly showing its destination. Then, one morning, bright and early, the boy, his mother and father can be shown climbing into the family car to drive to the college town or the boy may be waving farewell from the train platform as he starts on the journey which will take him into new scenes and activities.

Whether arriving at college by car or train, the confusion is equally complete. Busses are unloading scores of students. Upper classmen, who have been out of touch during the summer, are greeting each other and freshmen, coming from the same preparatory schools or home towns, are renewing old relations. All these shots fit well into the sequence which is building up, to be followed by scenes of the campus and buildings and ended with a shot of the boy, happy and smiling, in his freshman cap, the sign of his new fellowship.

A graduate returning will have in mind many spots of particular interest which he will want to film—the fraternity house, the dormitories where he lived, the familiar streets and the campus, which figured so prominently in the old, care free days. And there are the changes. A few feet are wanted of the new library with students hurrying in and out followed by a slow panorama to show its relation to other buildings. Across the campus, class bells ring for the hourly change and two or three hundred boys come out of a hall. This provides fine action. Two freshmen appear in the doorway of a vine covered dormitory, one with a very soiled rug, the other with a dilapidated broom. Unconscious of the camera, they act to perfection and the whole show is filmed as they disgustedly throw the rug on the grass and lazily set at beating it. Clouds of dust rise and, in the midst of the process, upper classmen stroll up caustically to encourage the freshmen to better effort.

What lovelier than Gothic towers and charm of a campus?

Afternoon football practice, with its crowd of visitors, will probably be available for filming if the coaches can be assured that the movies will not be shown for the benefit of opposing teams and it may be possible to get access to any part of the field.

Rally For The Team Tonight!, subject for an interesting shot, is a sign posted all over town the evening before the game. It will not be possible to film all of this event but, as bells, cannons and firecrackers summon several thousand students to the campus and torches begin to flicker through the crowd while the band appears, there may yet be light enough for occasional shots with a fast lens. More torches light up and, with red and

[Continued on page 281]

Technique in amateur industrials

LESLIE FAIRCHILD

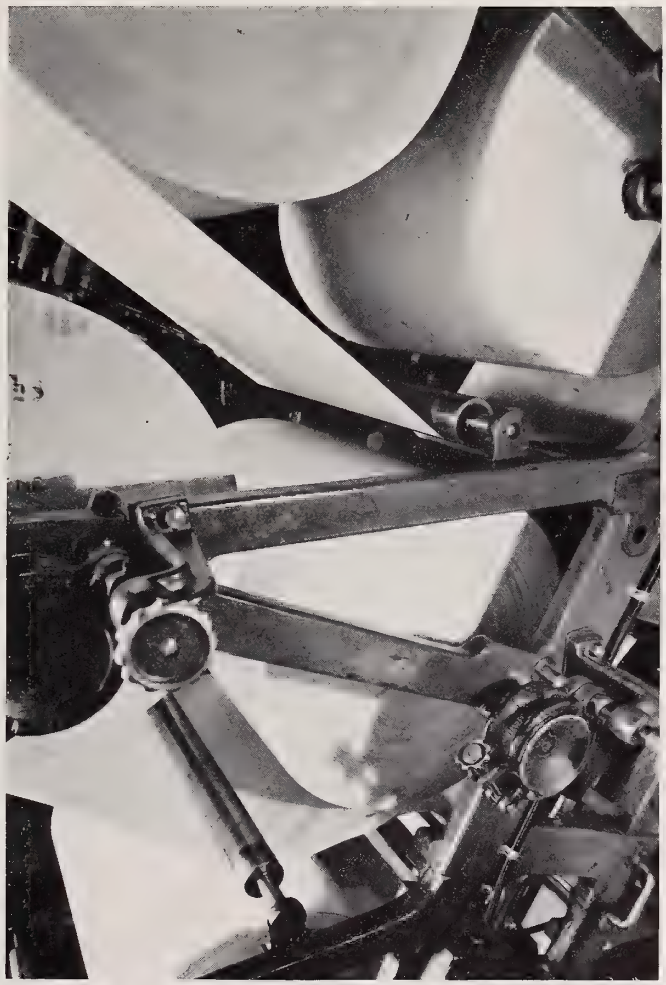
Experience reveals practical rules for their production

Lighting problems can be solved by emphasis on effective closeups

THE film to be discussed was made to show the manufacture of meters and to sell them. In addition, it was to serve a far flung educational system for acquainting people with the manner in which a meter works and what it does. Salesmen of the company deliver lectures to various meter groups and engineering schools throughout the country. And the problem has always been to make each succeeding lecture a little more entertaining and instructive than the preceding one to keep the interest roused.

Having exhausted most of the stock ideas in achieving this purpose, something was sought that would infuse new life into the lectures. Some of the staff were already home movie fans and readers of Movie Makers and it was only natural that this new means of bringing life and actuality to the engineer salesmen's talks should be suggested. Those with experience had taken films only by natural light and there was some doubt as to whether the lighting equipment needed for filming factory interiors with 16mm. film would be prohibitive in cost and operation. Eventually it was found that most of the fears in this direction were without foundation and a filming technique was developed which, it is believed, is worth bringing to the attention of others who may now be hesitating in a similar project.

The first thing done was to look up a dependable dealer in cine goods. His help was invaluable. After some discussion as to the particular kind of work in hand, additions made to the camera equipment included a fast lens with a speed of *f*:1.5, two efficient interior movie lights of the incandescent type, complete with reflectors and stands (one 1000 and one 500 watt), a good meter to make up for lack of knowledge of interior exposure and a good tripod with panoram and tilt head.



Ewing Galloway

The making of the scenario did not present any real problem, for the natural sequence of the various manufacturing processes was followed. To introduce variety, the film began with an exterior panoram shot of the factory, next, closeups of the principal officials and then came a long shot of the loyal group of workers who are responsible for the output. After the group shot *en masse*, the idea was evolved of having the individuals all walk in a single line towards the camera from an angle. It was found that care should be taken not to have such motion take place directly across the line of camera sight. Such a procession should always be lined up to pass towards the camera from a point in the background and should not march by too rapidly. After this, the manufacturing process was introduced by showing a nicely taken picture of a flock of sheep, whose hides are used in the fabrication of meter diaphragms.

In the shots of factory interiors, it was found that, with limited lighting equipment, the best effects were gained with closeups and semicloseups. After experimenting a bit with this technique, it developed that what had been thought would prove a disadvantage really helped the film. The closeups which had to be taken showed the details of the various processes far better than long shots could have done and helped tremendously in putting the film over. It was found that, by taking closeups of the machine or assembling operation from various points of view, an excellent idea of the whole thing as a unit could be conveyed, besides presenting everything in the clearest way possible. It is recommended that most industrial 16mm. filmers follow this system, since the details are thereby presented clearly, even when projected on a small screen, as often happens with 16mm. film for individual showings.

In the closeup technique, one important point developed which deserves emphasis to prevent possible disappointment. *The lens had to be carefully focused.* After one or two fuzzy pictures, a measuring tape and a yard stick were purchased and used freely in preparing for [Continued on page 282]

Facts on film

W. STERLING SUTFIN

A survey of the film stocks which amateurs may use

THE amateur cameraman is now afforded the same opportunities in his choice of film as is his professional big brother. And the amateur is provided with a color process simpler than any used in the professional field. But, of the two noncolor films available, which is the better?

First to be considered is the orthochromatic film which is by far the most popular because it costs less and may be used for all ordinary purposes. This film is almost the same as that used in still cameras and it will give the same fine results. For years this was the only film available and all the great professional motion pictures of the past were made upon it. It is remarkably sensitive to color variations and will give a film with well balanced "values" which means that most colors will photograph in shades and tints of black somewhat approaching the way the eye sees them.

But orthochromatic film is not completely sensitive to yellows, oranges and reds. For instance, a girl wearing a red dress will photograph as though she were wearing a black dress. For this reason, it is noticeable that motion pictures in the theatre have taken on a new "brilliancy" during recent years. They have become startlingly beautiful and sometimes almost three dimensional. This is due to the development of a film called panchromatic which is more completely sensitive to all colors. Almost as soon as professional cameramen were given this new film, it was also supplied to amateurs and its use is growing rapidly in spite of the slightly increased cost—about twenty percent more than orthochromatic or ordinary film.

John H. Ahern

Cinematic shadows are not limited to the motion picture screen

Panchromatic film is best for landscapes, mountain scenes, wood scenes, airplane pictures, water scenes, in short, all those where beauty is of importance. It is safe to say that once "pan," as it is popularly called, is used it will henceforward be preferred to ordinary film. "Pan" should, in most cases, be used with a special filter which slips over the lens. This brings out the utmost beauty and gives superb cloud effects. An accompanying article on page 255 tells the how and why of these filters for those who are interested.

Then there is Kodacolor. This is the only amateur film at present which will give pictures in natural colors and, since its introduction in 1928, it has greatly enriched the possibilities of personal movie making.

To make Kodacolor pictures, a camera with a fast lens in focusing mount must be used. A special filter, combined with the uniquely designed Kodacolor film, is all there is to the process—simplicity itself. Of course, all pictures will not be wanted in color. Kodacolor is primarily an out of door film and must be used only in brilliant sunlight or unusually intense artificial light. With increased popularity since its introduction, the price has been reduced and it now costs only about fifty percent more than ordinary orthochromatic film.

In all the films mentioned above, the identical film which was exposed in the camera is the one finally run through the projector. These films are developed by the "reversal" process which chemically changes a negative into a positive and does away with the necessity and added cost of making a print. And the fact that there is no negative makes no difference since film manufacturers and laboratories today make excellent duplicates from "reversed" films which are almost indistinguishable from the original. The complete finishing of the reversal film is included in its purchase price.

There is also available straight negative and straight positive film in which the film exposed in the camera is used for making a print, just as an ordinary snapshot negative is used to print a picture on a sheet of sensitized paper. In the case of motion pictures the print, of course, is made on *film*. Negative film may be had in "ortho" or "pan," just as in reversal. Positive film also has [Continued on page 284]

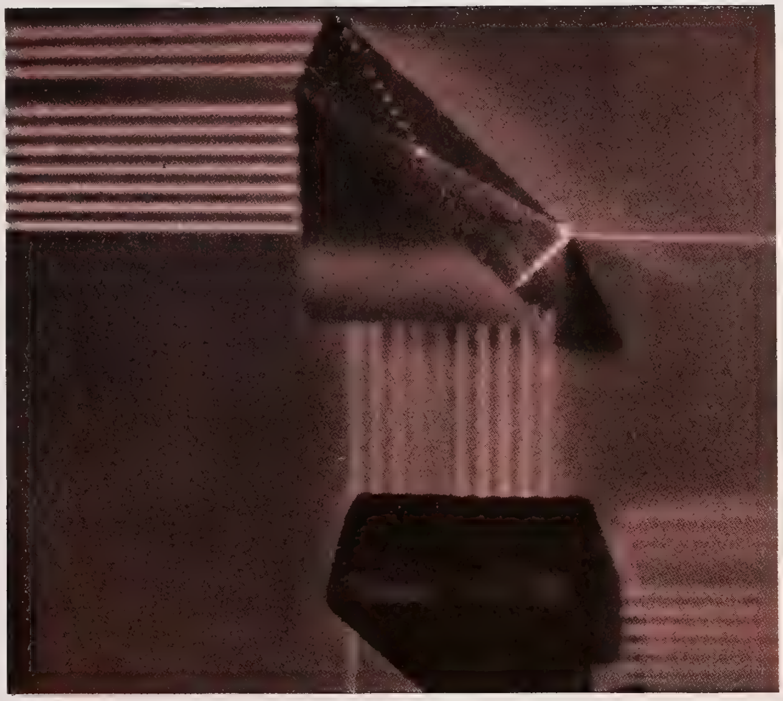
Educational films

LOUIS M. BAILEY

Medical, industrial, school, civic, church, welfare & other uses

Medical ■ Utilizing 16mm. equipment in public health education, League member H. G. Hankins, Durban, South Africa, working in conjunction with Dr. Gunn, the local medical officer of health, is producing a film on the mosquito to be shown next October during Health Week. The film portrays the mosquito as a minor pest, shows it as the carrier of malaria and demonstrates the clinical cycle—chills, fever and sweating—of malaria in a patient. It ends with a demonstration of how breeding places of the mosquito may be found and the pest exterminated. Dr. Hankins also reports that his film of the egg eating snake, recently noted in this department, has been successfully completed.

■ *A Study Of Human Amebiasis By Means Of The Motion Picture* by John V. Borrow, M.D., with the collaboration of Stacy Woodard, is the title of a report in the December sixth issue of the *Journal Of The American Medical Association*, in which Dr. Borrow states, in part, "For years I have longed to have the medical profession observe the human intestinal protozoa as plainly as I have seen them. The application of the moving film to microscopy has made this desire a reality. The screen enlargements retain detail faithfully. The activity and life surroundings of these parasites can thus be studied leisurely and accurately. A second film depicting the life of other intestinal parasites is in the making."



Bausch & Lomb-Watson and Webber

Abstraction visualized and beauty revealed in amateur study on light

■ For a medical meeting showing, a four hundred foot film of operative procedures has recently been produced by League member R. K. Thompson, M.D., Washington, D. C., giving information which, according to Dr. Thompson, can be conveyed to medical students by no other means except actual attendance in the operating theater, an opinion which harmonizes with that of all who have used this method.

■ Because of greatly increased interest of the medical profession in motion pictures as a teaching medium and as a means of recording case histories, Daniel M. Luehrs, Baltimore, Md., mechanical engineer of thirty years' experience with the camera and microscope, plans the establishment, possibly in Philadelphia, of a laboratory equipped for every phase of medical filming. Complete production of medical subjects is contemplated by Mr. Luehrs whose services will also be available for the making of special sequences to complete physicians' personally produced medical film records.

■ Health films, including many which have been listed in the *Free Films* column, are to be shown in the public schools of Paw Paw, Illinois, during "Health Week," an annual educational program arranged by the local Welfare Association, according to F. G. Avery.

Industrial ■ Representing the finest amateur produced industrial film which has yet been noted in this department and one which, for superior and varied photography and a comprehensive presentation of a scientific subject, excels professional efforts, *The Eyes Of Science*, three reels, made by League member Dr. J. S. Watson, Jr., and Melville Webber, Rochester, N. Y., for the Bausch & Lomb Optical Company of that city, explains various fundamental laws of optics and shows the manufacture of lenses and the use of scientific instruments upon which they are mounted.

Prism work, dissolves, double exposures, animation and other aspects of trick photography which characterize the film, *The Fall Of The House Of Usher*, a previous Watson and Webber production, are used with beautiful effect and greatly clarify the visual presentation of the scientific principles considered.

The charm of Dr. Watson's photographic technique is evident throughout *The Eyes Of Science*. Both as an example of the artistry and beauty with which an industrial subject may be portrayed and as an educational of interesting and valuable content, this production is highly recommended. It is available upon loan to amateurs and is so listed under *Free Films* on page 293 of this issue of Movie Makers.

■ *More Tons Per Acre* is the title of the four reel, 16mm. educational film produced by C. M. Middleton, plant superintendent of the Utah-Idaho

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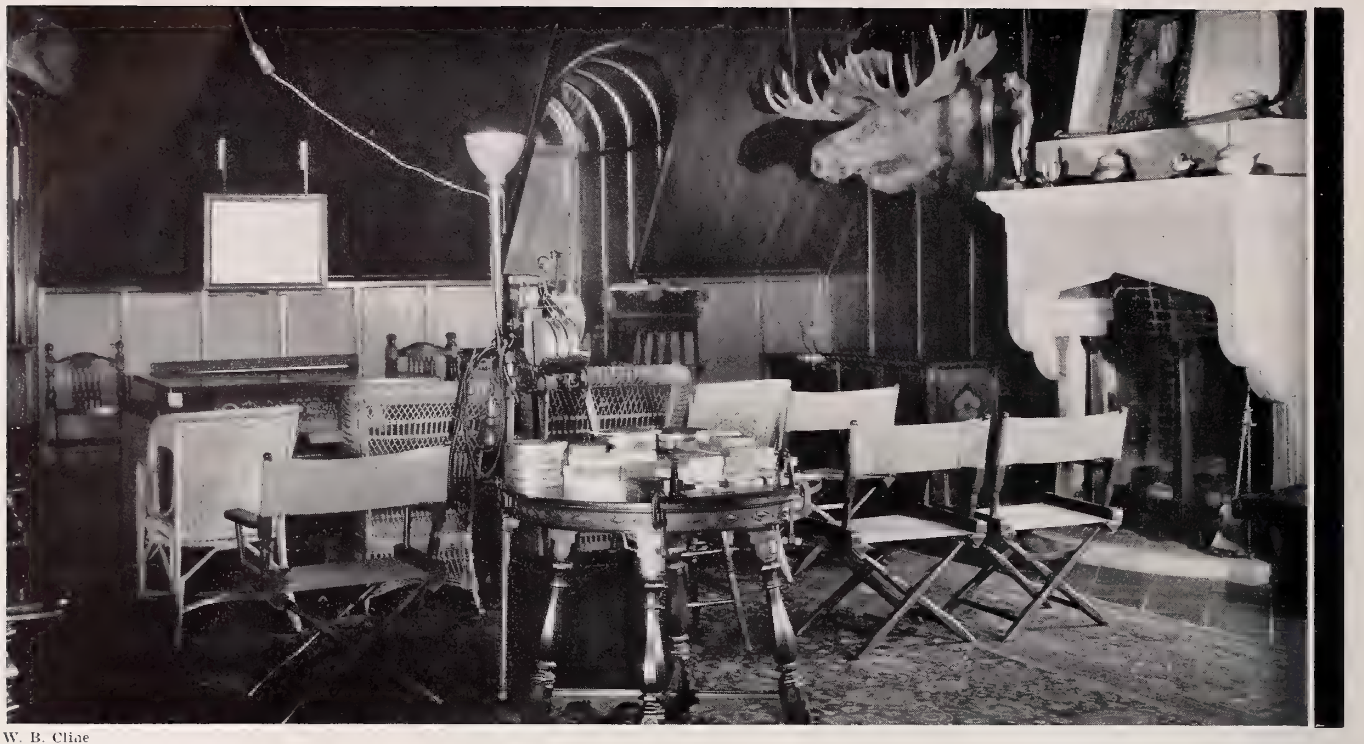

W. B. Cline

The hunter filmer is revealed in motif of Mr. Eastman's theatre

Homes for home movies

C. L. EDSON

A glimpse of some unique personal cinema theatres

THE personal movie theatre, which, so far as is known, first appeared as a family institution when a New Jersey householder some years ago fitted up one in his basement, has continued to spread with accelerating rapidity throughout this country and throughout the world.

Some of these little theatres are now located under the eaves as are those of George Eastman in Rochester, N. Y., and of R. H. Weeks in Philadelphia and some remain in the cellar where the original "Ashcan Theatre" of Rowden King in Glen Ridge, N. J., was installed. While this indicates a rising institution in its movement from cellar to garret, the main significance of the personal little theatre is that its development is always under the family rooftree.

It is a home institution in an age that has taken so many institutions out of the home. The spinning wheel, the open fire, the Christmas stockings hung on the mantel for the visit of Santa Claus, these have been taken out of the home by the machine age that substituted steam pipes for Santa's chimney, exchanged an electric light bulb for open flame and turned the spinning wheel into a rubber tired car in which the young folks go out joy riding.

The downfall of the home would be inevitable if the age of inventions took all the family institutions away and brought none to replace them. If the household gods, as the Greeks called family institutions, should all be moving away from the home as a result of the machine age and none returning, what would become of family altars? What meaning would be left to "the family rooftree" when nothing under that shelter was hallowed and sanctified to the family there?

"Some of our institutions," says G. K. Chesterton in an essay on religion, "are so old they have forgotten their reason for existence and others are so new that they have not yet learned their reason for being here."

It is a familiar axiom of social historians that "every institution is but the lengthened shadow of some great man." The Yule log, the Christmas tree and the children's stockings on the mantel are examples of family institutions that are the reflections of One whom everybody can name. Likewise Thanksgiving, Fourth of July and Decoration Day are but the lengthened shadows of the first governor of New England, the first president of the United States and of Lincoln who saved this Union. The pasteurization of milk to save the lives of infants is the lengthened shadow of Doctor Pasteur, and the Red Cross that nurses the sick and feeds the famine stricken is Clara Barton's lengthened shadow or continuing shade.

Shade or shadow was the word the Greeks used to describe the soul of man after death. All the good institutions that humanity enjoys are the living emblem, the continuing soul of the man who started them. This is true of the good institutions and bad as well. For, not all of our institutions are good. One would not say that the joy ride and the hip flask and the flapper, glorifying brazen young girlhood, were institutions for America to be proud of any more than England is proud of Guy Fawkes Day, in honor of the traitor's "gunpowder plot," on which day the common people dress up as beggars and go around soliciting beer money saying, "Give something for Guy Fawkes." Some institutions are the shadow of the Devil while others are on the side of the angels.

The little theatre in the home is an outgrowth of the machine age and of the motion picture machine in particular. It is so new that it has not yet learned its reason for being here but it is really a combination of family institutions so old they have forgotten their reasons for existence. The fireside as a family altar, the children's hour of bedtime stories, the hymns played on the parlor organ, the songs and prayers of family worship—these are some of the institutions driven out of the home by the Jazz Age.

But just at the time when the family shrine seemed threatened, it would seem to have come to its rebirth in modern form. Are not all the traditional pleasures of the fireside preserved and united into a single institution in the little theatre of the cinema in the home?

"When the evening lamps are lighted
And, like phantoms grim and tall,
Shadows from the fitful firelight
Dance upon the parlor wall. . . ."

Thus Longfellow described those old time scenes in the American home before they were altered by the machine age. But in the home theatre today the family shadows dancing on the wall are not grim, fitful and distorted. Neither are they gray, colorless phantoms. Kodacolor, a hobby with many movie makers, reflects the hues of laughing eyes, red lips and yellow hair. Even the waxed flowers that used to be carefully preserved under a glass dome on the parlor mantel to reflect the joy of summer through long winter days have been replaced by flowers that seem to live and move upon the screen.

And so it is but natural to find that George Eastman, to whom amateurs of the world owe so much of their pleasure in movie making, has signalized his own interest in this hobby by the creation of one of the finest of all home movie theatres under the rooftree of his Rochester mansion. An elevator carries his audiences to this skyline cinema. The keynote of its decorative scheme is struck in the foyer which leads to its entrance. Its walls are hung with trophies of countless hunting expeditions, for Mr. Eastman is an inveterate huntsman. There are heads of three lions, a white "rhino" and innumerable African gazelles, deer and antelope.

The theatre itself is Gothic in design with a vaulted roof and a great stone fireplace. Here, again, the huntsman's trophies dominate the scene. Other fine heads of his wild animal collection, notable among them that of a huge moose, line the high, paneled walls. With what astonishment these creatures of African jungles and Alaskan wilds must gaze down upon the scene when, by a miracle of modern civilization, they themselves are again brought to life upon the screen! And among his hunting films there is one which is unsurpassed in the annals of hunting. While filming a wounded "rhino" on one of his African trips, the maddened animal rushed straight at him and the film itself reveals that the enormous beast was not brought down by the accompanying hunter until he had charged to within six feet of the camera—and of Mr. Eastman.

The little theatre of R. H. Weeks on the top floor of his home in Philadelphia is called the CINEM-ATTIC and is a fine example of the "cathedral" of the home cine, so complete and individual are all the appointments. Musical accompaniment and sound effects have had much attention from Mr. Weeks and, as a symbol of the expected music, the audience sees a dummy orchestra before the screen, its leader holding his baton in air, all very realistically constructed of cardboard.

Continuous movies with continuous sound effects are achieved by the use of two projectors and dual turntables with the desired phonograph records laid out in program order before the show starts. All lighting is indirect in the best modern manner and, during the course of the performance, some very ingenious effects are developed by Mr. Weeks's own system of colored lights. As a leader on all films, he shows, double exposed, the curtains opening on a black screen and then white lettering, *A Cinem-Attic Production*, flashes on with realistic effect. At each picture's close, *The End* appears and the curtains close.

For the sound effects of automobiles starting and moving away amid street noises, one half of a record especially made to reproduce traffic sound is used; the second half of this record is suitable for airplane sequences or motor racing. With a switch of the "fader," the noise record, for example, can be dropped out in favor of a musical accompaniment on the other turntable and the noise can then again be tuned in at will. With this sound equipment, almost any desired sound or musical effect can be achieved by use of appropriate records.

For years Allan F. Seaver of New Bedford, Mass., had dreamed of having a little theatre of his own design in which to display his home movies and at last his dream has been realized. His theatre is located in his basement. The proscenium opening measures eighteen by thirty four inches. The stage settings are partly of Mr. Seaver's own design and partly copied from plays by which he has been impressed, such as *The Bat*, *The Miracle*, *Shipwrecked* and *The Silent House*. The stage also has drops, "travelers," "tormentors," curtains, border and footlights, spotlights, floods and a dimming system for all lights.

A switchboard backstage controls the projector out front. When Mr. Seaver gives a show, he lets down

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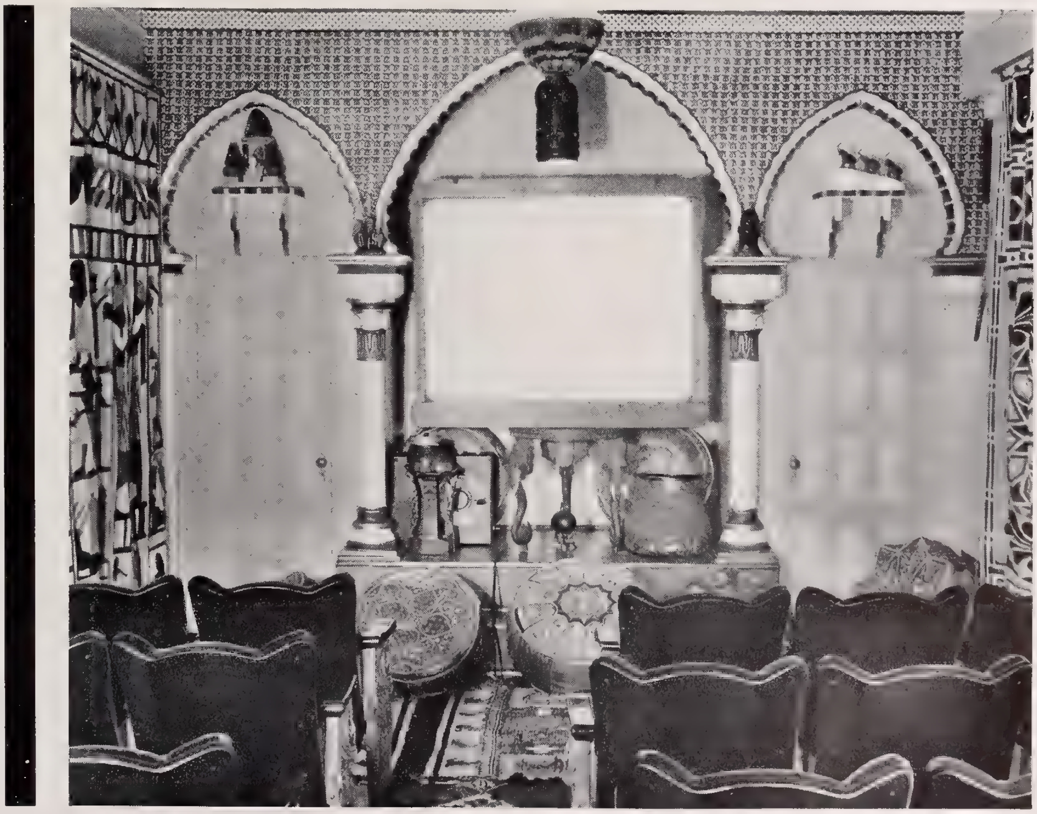
Bell & Howell



Africa is brought to Mexico City in the Wright's home cinema

Voices for industrial sixteen

LOUIS M. BAILEY

The latest phase of 16mm. business films wins success

JUST as the advent of 16mm. film and equipment greatly increased the utilization of the motion picture as an industrial adjunct because of economy and other favorable factors made possible by this film width, so has the appearance of the 16mm. sound motion picture still further stimulated the employment of the screen as an industrial promotion medium. Not only are 35mm. sound films being reduced to 16mm. stock for distribution (in the case of sound on film pictures, a synchronized disk being made to accompany the 16mm. reduction print or, if the original 35mm. picture employed a disk accompaniment, the same disk being suitable without change for use with the reduction print), the amateur's personally produced industrials may have an accompanying disk, there being many laboratories for the synchronization and recording of such sound records. The 16mm. talking film makes possible and practical not only the widespread employment of the visual appeal of the screen; it couples with this the advantages of a vocal appeal, thus directing its message to two senses with a tremendous increase in efficiency. And so today industry has embraced the 16mm. talkie to serve manifold purposes. 16mm. talking motion pictures are demonstrating and selling products, instructing sales personnels, explaining business policies, advertising directly to the public, promoting organization spirit, presenting technical instruction, demonstrating manufacturing methods and introducing new products and methods.

An example of how the talking motion picture is being used as an unique and striking aid to successful selling is reported by Frederick Doyle, advertising director of Smith, Burris & Co., Chicago, central syndicate managers of Corporate Trust Shares and interested in development of the investment field.

Even goodby whistles can be an asset of a marine industrial

Browning

It has been this company's idea that talking films could be effectively employed in selling investment trust securities and the actual results of the first exhibitions of a three reel talkie, *An Investment In America's Prosperity*, have amply proved this, according to Mr. Doyle. The theme of this picture, as developed on the screen and by the accompanying voice, is the closeness to the daily life of America of the companies included in the Smith, Burris trust portfolio. "The different companies are seen at work," says Mr. Doyle, "providing luxuries as well as necessities—harvesting food and bringing it to the table, supplying light, power and heat, furnishing rapid communication to any point on the globe and performing a hundred other tasks essential to the very existence of our national life." The picture is shown by salesmen in various cities by means of 16mm. portable talkie machines and over fifty outfits are now being used.

"One of the great difficulties with which the bond and stock salesman must cope," says Cedric H. Smith, vice president of Smith, Burris & Company who directed the production of the film, "is that of making his prospective investor realize the extent and nature of the income producing power behind the particular investment offered. Engraved certificates look much alike and comparative figures mean little except to statistically minded people. But an investor seeing and hearing a great industrial plant in operation gets a vivid and comprehensive idea of the tangible factors back of his prospective investment."

"It was not expected that the film would produce immediate sales," says Mr. Doyle, "yet leading dealers make such reports as this: 'Every time we run the picture a few more sales are closed. This week we have had a crowded showing every night. Next week we are making, in addition, a showing every day at 12:10 and another at 3:00, direct evidence of the film's value.'"

An Investment In America's Prosperity is offered for loan in the *Free Films* column of this issue on page 293. Not only does it constitute a

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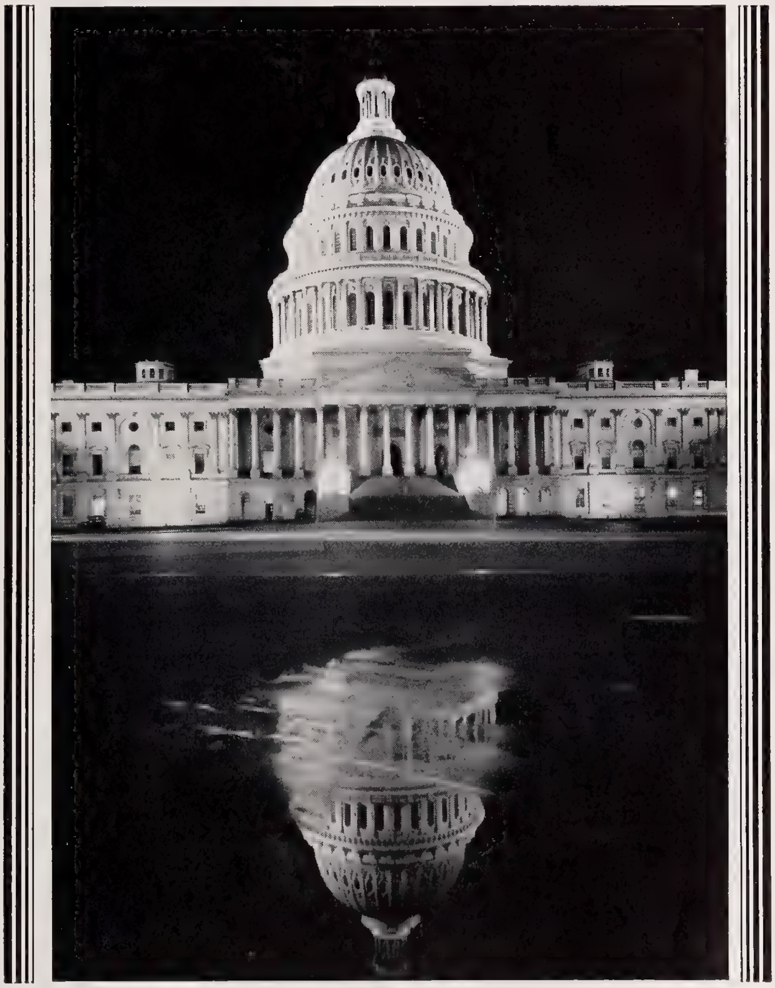
The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Night lights ■ Spring is a good season for outdoor night shots in a city. For, after a shower in the early evening, the air is cleared and the glistening pavements become dark mirrors which reflect the glow of the street lights and electric signs. This fascinating effect may be captured by a lens with a speed of *f*:3.5 or faster. Panchromatic film should be used for the purpose, as this emulsion will record better the yellowish light of incandescent lamps. The "bright light" district of a city is better for this type of filming, of course, and the theater hour is the best time. A position which looks along the street, not across it, and toward the massed lights will prove most effective. A stand on a safety island in the middle of the street so that the scurrying traffic passes on both sides and the electric signs loom up in the background, is so much the better. Open the lens as wide as possible; it is the safest way. If *f*:3.5 is the widest stop, it would be advisable to use half speed if available. With the larger openings, *f*:1.9, *f*:1.5 or faster, it will be possible to catch some of the reflected light, that is, objects illuminated by the street lights and signs rather than only the lights themselves. At a theater with a brilliantly lit marquee, it may be possible to take pictures of the people entering the lobby solely by reflected light and with a fast lens, preferably with a film speed of eight per second.

Camera Care ■ In testing out the camera for its springtime activities, care should be exercised in the process of tuning up. In checking the speed of the mechanism, it should be remembered that it is best not to run the camera while empty. No doubt it is fascinating simply to watch "the wheels go 'round" but the speed governor is calculated to function correctly only when the film is threaded and running through. Make this one of the conditions of the test; it will not be difficult to find a spare hundred feet of exposed film which can be wound on a camera spool for the purpose. Of course, film should be wound on the spool with the emulsion side inward, so that this side will be toward the lens when threaded in the gate. The camera should never be run *above normal speed* if no film is threaded. To do so would serve no useful purpose and might damage the mechanism of the camera.



Publishers

Wet pavement at night mirrors all the charm of modern flood lights

Spools ■ After removing the exposed film from the camera, when changing the empty spool from the upper to the lower spindle for rethreading, care should be taken not to drop it or to bend the flanges. Even a short fall may bend one of the spool flanges so that the next film may not take up properly after passing through the gate and sprockets. When the spool is filled, there is very little tolerance between the edges of the film and the inside surface of the two flanges. The film *must* fit snugly without binding or light might seep in between the film and the flanges and cause "edge fog." Thus, the film must lie between the two flanges snugly enough so that the paper leader will exclude light but these flanges must not bind the film so tightly that it will not wind freely on the takeup spool after being exposed in the camera. It is therefore plain that the making of these camera spools calls for precision machine work and that the manufacturer's accuracy should not be jeopardized by careless handling. If a spool falls and hits so that one of its flanges is only slightly bent, the even winding of the film may be affected and the camera may jam. An unusual pressure or squeeze near the edge of the spool may have a similar effect. Hence, be careful of camera spools and see to it that their flanges are straight. Certain manufacturers supply a convenient little pocket gauge for testing this condition; it would pay the amateur to secure one of these and then to use it consistently.

[Continued on page 278]

Kiddie komics

MARION NORRIS GLEASON

A group of plans for enlivening films of children

THE average amateur takes pride in all of his own films, be they good, bad or indifferent. Every scene recognizable on the screen has some quality which endears it to the maker. It is almost painful to cut out any part of a picture. Apologies for defects may be offered but, deep within himself, the movie maker recognizes qualities which make the faulty scenes worth retaining. When he looks at films made by others, quite the reverse is true. His own shots are precious but his neighbor's must possess certain obvious qualities if he is going to watch them with any degree of enthusiasm. This is especially true of pictures of children. Johnny and Mary, even when they are out of focus, underexposed or doing dull and uninteresting things, may be interesting to their own parents but, unless the neighbor is unusually altruistic, he will be frankly bored with them.

Daddy's hat or young curiosity, either proves an amusing cine subject

Rex S. Clark

Bell & Howell

There are two elements which, worked into films of children, will assure an enthusiastic response. The first is beauty and the second is humor. To achieve the first, a working knowledge of photographic technique and an eye for lighting and composition, together with a background and subjects which can fulfill artistic needs, are necessary. For the second, only the saving gift of humor, some imagination and resourcefulness and a certain ruthlessness, which will still qualms when clean frocks and faces are apparently being ruined, are needed. Faces can be washed and frocks tubbed, while a really funny film is a joy forever.

Years ago the writer made a picture in which a baby, in one sequence, crawled across a picnic table, seized a bowl of jelly, patted it lovingly and then proceeded to put handfuls into his eager mouth. The jelly rolled down his best party dress and messed up his hair and ears. He had to be tubbed, shampooed and manicured and his best dress boiled before the havoc of that picture was cleared away, but that sequence evoked more laughter and enthusiastic response from onlookers than all the others put together.

The rules for achieving humor in a film apply to the amateur product as well as to the professional. Anyone put in an unusual situation is likely to be funny and anyone in difficulty, when the observer is not, will probably be amusing, provided there is no element of pathos or tragedy present. The baby and jelly picture is funny because the combination is unusual and certainly has no hint of the tragic in it.

A similar idea is to film a very spick and span three year old in his attempts to "help Daddy wash the car" when his father is called away from the task. The cleaner and the more "dressed up" the child is when he starts, the funnier the picture will be when he emerges from his orgy with hose, sponges and muddy wheels. If he can inadvertently include his father in the general spraying when the latter returns, so much the merrier.

The old stunt of putting a little molasses on the baby's hands and then giving him a few feathers to play with is wonderful when filmed. In such a scene, it is possible to get that intense, preoccupied expression which is rarely to be caught on a baby's face in movies, there usually being many diverting happenings which attract his attention during the making of a picture.

The first efforts of a baby to walk are funny if they are filmed in a near view and the child is kept in the middle of the frame as he totters (and sits) along. Equally amusing are the baby's first efforts at table manners. Here again the camera must be close enough to catch the details—the spoon going into eye or nose instead of mouth. The closer the shot, the better the picture will be but don't forget medium shots.

Quite by chance the writer made just such a picture. It was long ago, even before amateur movie cameras were on the market. As a means of keeping the children centered in the scene, it was decided to give them something to eat. First, the baby was given a sucker which coated his face with a goodly amount of stickiness. Then he was placed in his high chair and given a bowl of dry puffed rice and a spoon. The rice stuck to his face wherever the misdirected spoon deposited it and one particularly rakish grain poised on the side of his button like nose. That picture is still always good for a laugh, especially from the lad himself who now has difficulty with fractions and none at all in finding his mouth at meal times.

Gold fish are cheap at the [Continued on page 295]

Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

Triangular ■ The latest meeting of the Metropolitan Motion Picture Club in New York City was devoted to screening all of the members' films submitted for the selection of the pictures to represent the club in the interclub contest with Hartford and Jersey City organizations. *Sunsets*, a beautiful scenic made by Dr. George L. Rohdenburg, *Tricks With The Camera*, a well planned reel of cine illusions filmed by Mrs. L. S. Galvin, *Hurry*, a short subject with a surprise ending made by G. R. Petty, and *New York City*, a Manhattan film study taken by J. G. Mullany, were chosen by membership vote to represent the club in the three cornered competition. In the event that the committees of the respective clubs decide on a Kodacolor entry, the Metropolitan Club will be represented by *Local Color On The Cote d'Azure*, made by G. R. Petty.

Plans have been completed for the interclub contest and the results will be announced in the next issue of Movie Makers. The Amateur Cinema League will award each of the films placing in the final contest an especially prepared leader. The League will gladly supply any interclub contest with similar awards. These are excellent substitutes for blue ribbons.

New western ■ A western drama is planned for production this spring by the Greater Oakland Amateur Motion Picture Club of Oakland, Calif. The story deals with a young member of an outlaw gang who tries to "go straight." A bank robbery and a love motif supply the complications. The scenario has been prepared with great care. This club has been holding regular program meetings.

Los Angeles ■ Over one hundred amateur movie makers attended a recent meeting held in Los Angeles for the organization of a local amateur motion picture club. Arthur R. Powell acted as temporary chairman. Addresses were made by I. O. Levy, Mr. Lawshe, president of the Los Angeles Camera Club, and by Burton Fraser. The Los Angeles Camera Club offered its quarters as a temporary meeting place for the new movie group. Later organization meetings have been held and permanent officers have been elected. These will be announced in a future issue. The movement to form a Los Angeles amateur movie club has been sponsored by the Movie Makers of San Gabriel Valley, a small, informal club in Azusa, Calif. Los Angeles has long needed a representative amateur motion picture club and the leaders in this new effort deserve hearty support. It is understood that the new club is entirely an amateur organization.

Larchmont ■ The recently organized Larchmont Cinema Club of Larchmont, N. Y., featured a screening of members' films on its latest program. Reels filmed by P. F. Lindemann, F. W. Green, Harold J. Meyer, O. W. Kracht and Kodacolor taken by J. S. Breckinridge were projected. Screening of subjects from the League club library completed the program. The new club will meet on the third Thursday of each month and dues have been fixed at two dollars a year. The following temporary officers have been chosen: F. W. Green, chairman; Peter F. Lindemann, secretary; Harold J. Meyer, treasurer. The club's officers have made a thorough effort to reach every amateur movie maker in their vicinity and would welcome hearing from any Movie Makers reader they have missed. Program meetings are held monthly.

Cinema Arts

Old Sol was in generous mood for location jaunt of Modesto, Calif., club

Have theater ■ In Montclair, N. J., the Cooperative Movie Makers, an amateur production unit, has been organized for a little over one year. Three major productions have been completed by the group within that time. The first, *The Night Club Robbery*, 400 ft., 16mm., had its premiere last spring. The second photoplay, *Jealousy*, was completed last summer and the third feature, a film record of a high school play, was made during the winter. The club has held regular monthly meetings in a well equipped little movie theater where members' films have been projected and discussed. Another photoplay is scheduled for production this

[Continued on page 285]

Ciné-Kodak *is made*

Rigid tests assure its flawle

The same delicate precision required in the making of an expensive watch goes into the manufacture of the Ciné-Kodak.

Gears like the wheels of a watch, cut by precision machines, are checked with delicate gauges insuring the accuracy that is essential to perfect operation. When the gear trains are assembled into Ciné-Kodak motors, they are "run in on the block," like fine automobiles, to make smooth, free working doubly sure.

Ciné-Kodak's timing is exhaustively tested with a stop-watch—the camera is timed to make 16 or 8 pictures every second—no more, no less. And every lens, before being fitted into a Ciné-Kodak, is carefully tested for optical accuracy.

Only the best materials are used, of course. All metal, glass, glue, leather and lacquer that go into these cameras are subjected to rigid analysis. All manufactured parts and assemblies undergo the scrutiny of specialized workers.

Each Ciné-Kodak must then "prove" itself. Pictures of illuminated charts are made at various distances, and the developed film is checked to be sure that the camera's focus is critically sharp. These pictures are projected to test the smoothness with which the camera made them. The film is then filed away as a record of the camera's performance under normal conditions.

Finally, Ciné-Kodaks must pass severe climatic tests to see what effect, if any, heat, cold, and humidity have on them. They must stand a heat test of 140°, a cold test of many degrees below zero, and a moisture test in which the relative humidity is 90%—a condition of moisture seldom encountered, even by widely traveled movie makers.

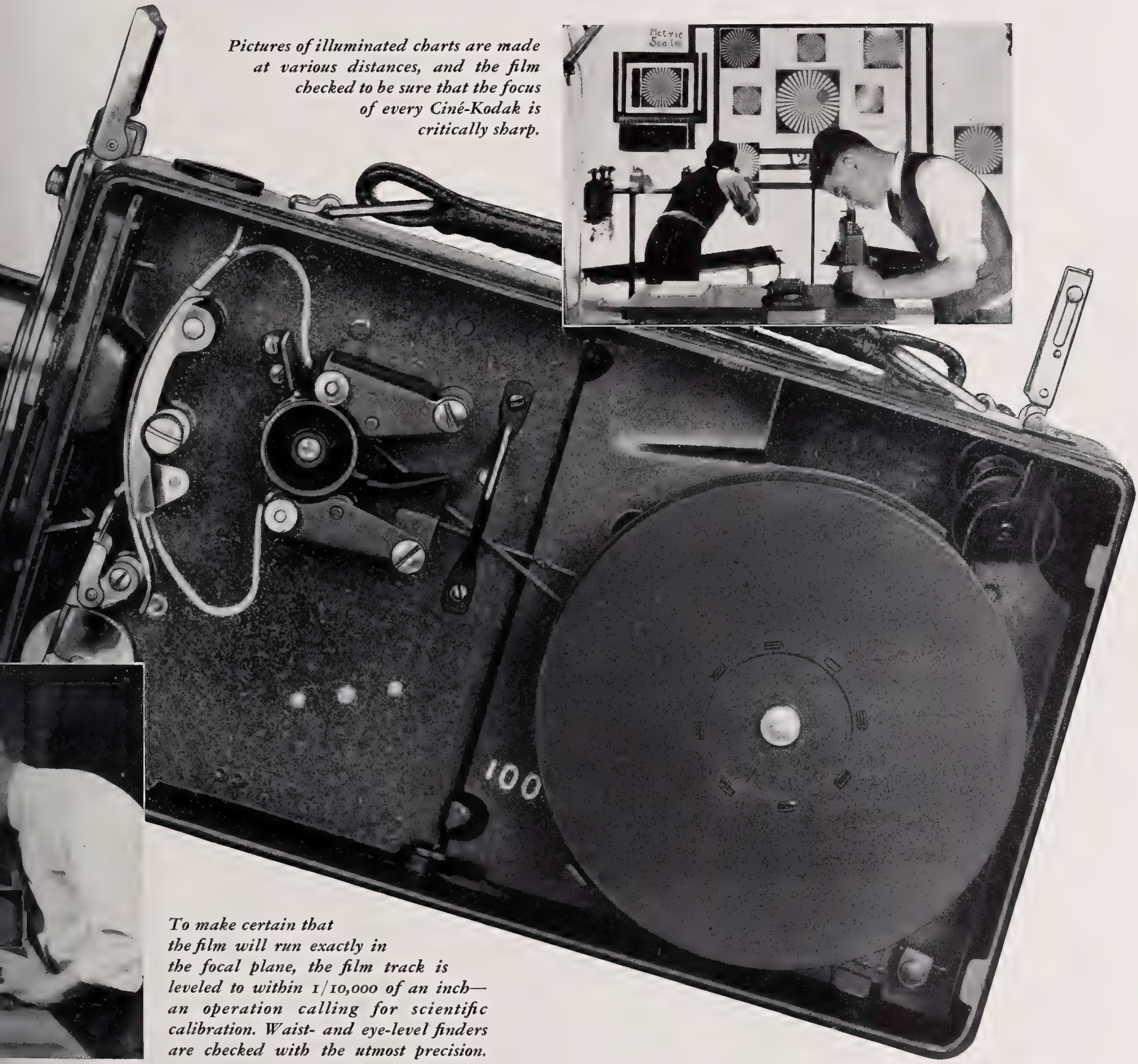
The "weather test" completed, each Ciné-Kodak receives a final thorough checking, in which every detail of operation must coincide with the original check.

Through these numerous exacting tests, Eastman builds *quality* into the Ciné-Kodak at every step of its manufacture.... assures for Ciné-Kodak owners movies that are unexcelled for brilliance and quality. Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak ...*Simples*

ith Watch-like Precision

construction and operation



Pictures of illuminated charts are made at various distances, and the film checked to be sure that the focus of every Ciné-Kodak is critically sharp.

To make certain that the film will run exactly in the focal plane, the film track is leveled to within 1/10,000 of an inch—an operation calling for scientific calibration. Waist- and eye-level finders are checked with the utmost precision.

# of Home Movie Cameras

Ciné-Kodak *is made*

Kodak *is made with "Watch-like"* Precision

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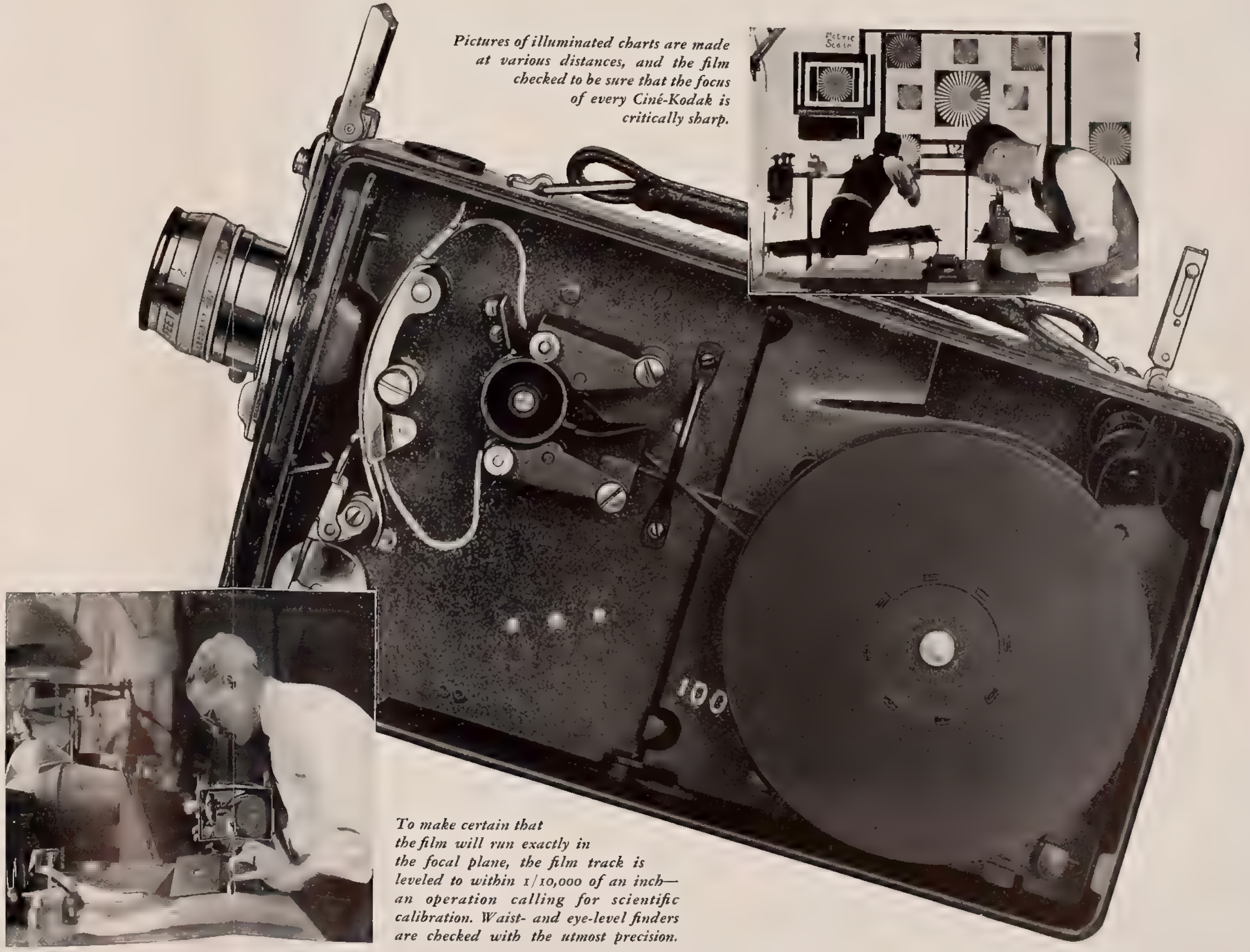

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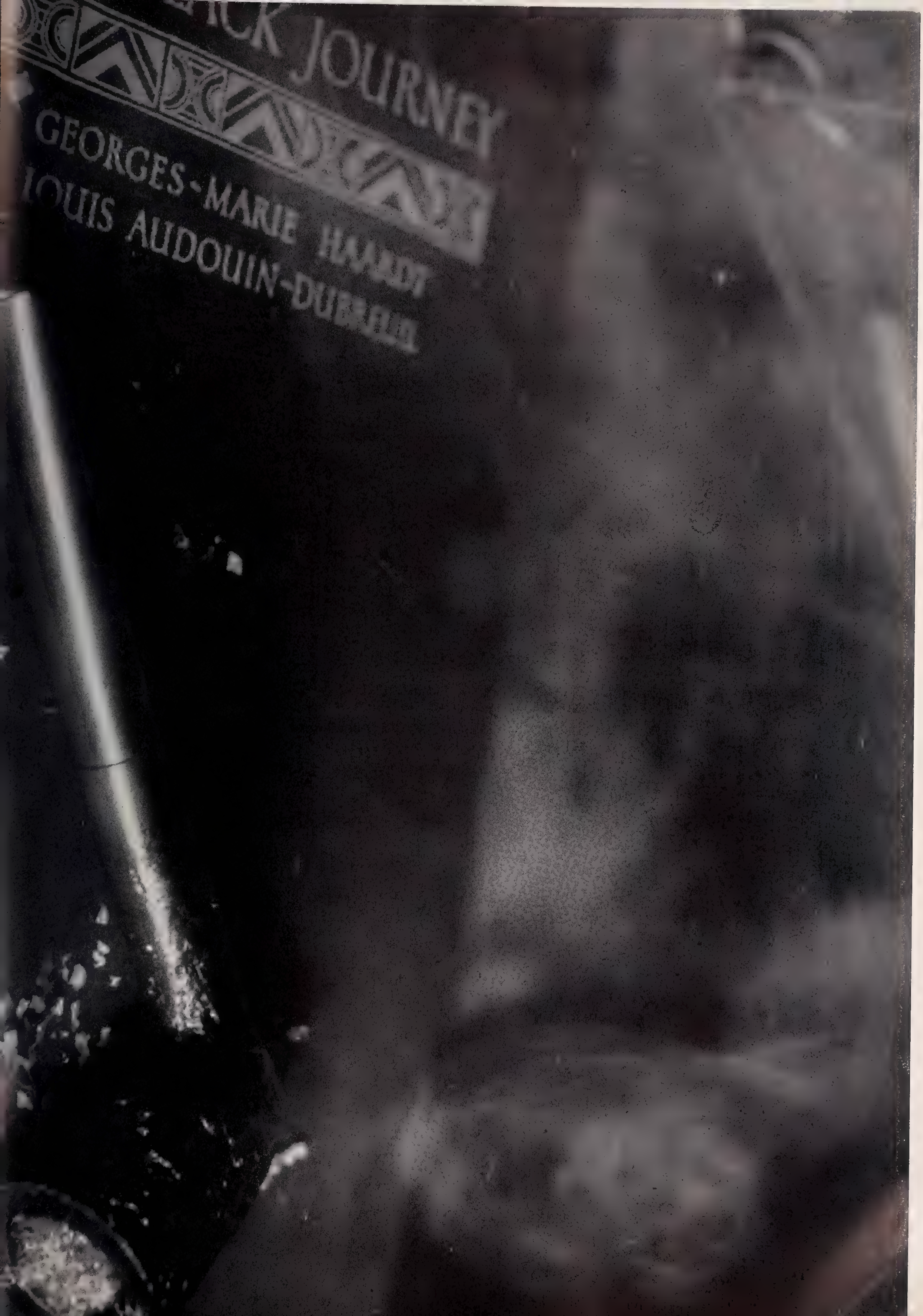
To make certain that the film will run exactly in the focal plane, the film track is leveled to within 1/10,000 of an inch—an operation calling for scientific calibration. Waist- and eye-level finders are checked with the utmost precision.

Ciné-Kodak...*Simplest of Home Movie Cameras*


ACK JOURNEY
GEORGES-MARIE HAARDT
LOUIS AUDOUIN-DUBREUIL

Art title background still by Leo J. Heffernan, the lettering by Ralph R. Eno

Filter whys and hows

[Continued from page 255]

possibilities of true tone rendering, the amateur may want to go further and use contrast filters. The most generally used is the red filter by means of which blue is cut out entirely. Thus, for example, night effects can be secured by photographing cloudy skies in which the white of the clouds records but the blue of the sky is gone, appearing black in the final projection. It must be remembered that the term "contrast," as applied to such an effect, is a purely relative one because, in the case of the red filter, it gives a maximum of contrast so far as blue is concerned and a maximum of detail if red is being recorded. By remembering this, the enterprising amateur may achieve some startling results.

For example, let us suppose that red tulips are to be photographed in a garden containing flowers of other colors and it is desired to accentuate the tulip blossoms and subdue the other colors present. Be sure that bright sun is shining on the subject, use a red filter with panchromatic film, compute the exposure carefully and the result should point the way to many new effects. If properly done, the tulip blossoms will stand out as the most prominent objects in the composition, with the blues, greens and yellows very much subdued or entirely invisible.

So far as amateur cinematography is concerned, red is the most commonly used filter for contrast effects and it is recommended that no others be attempted unless the individual wishes to engage in experimental work. Having at his easy command the full scale, or amber, filter, the graded filter and the contrast, or red, filter, he can control his effects sufficiently to fit into the mood of almost any story or picture he is likely to be in a position to produce.

Note: The League technical department will be glad to send to any League member a filter chart which gives exposure compensations for all filters.

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MULTI COLOR

Color and Sound

are now available for INDUSTRIAL uses.

Multicolor will tell its own story TO you just as effectively as it will tell your story FOR you.

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ZEISS CINE LENSES

are used throughout the world

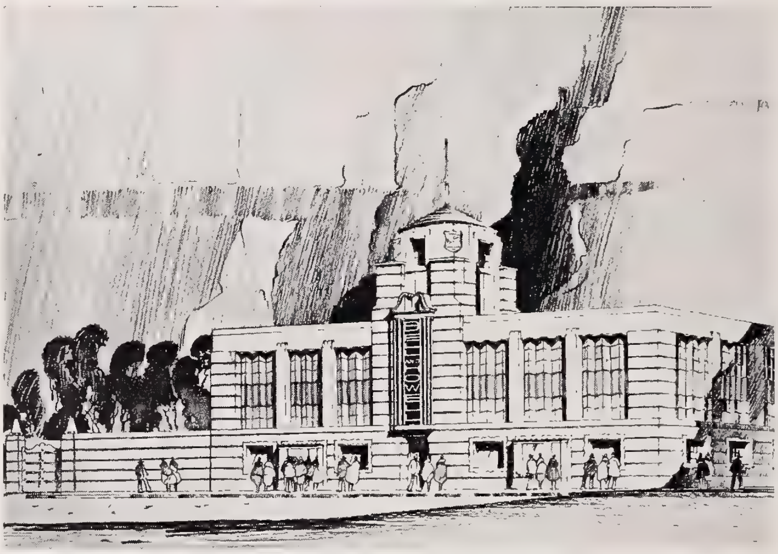
BIOTAR F1.4, TESSAR F2.7 AND F3.5, TELE-TESSAR F6.3
▪ FINDERS ▪ FILTERS ▪ SUN-SHADES ▪
FOR STANDARD AND 16 MM MOVIE CAMERAS

CARL ZEISS, INC., 485 FIFTH AVE., NEW YORK. 728 SO. HILL ST., LOS ANGELES

News of the industry

Answers the query, "What's new?" for amateur and dealer

Reduction ■ Important price reductions on the Filmo 70-A Cameras, made possible by production economies on the part of the Bell & Howell Company, will go into effect May 1, 1931. Filmo 70-A with *f*:3.5 universal focus lens, including case, will now sell for $140 instead of $180 as formerly. Filmo 70-A with special *f*:1.8 T. H. C. Lens in micrometer focusing mount, including case, will be priced at $175 instead of $215. Filmo 70-A, equipped as above and including complete Kodacolor taking equipment, will be $190 instead of $237.50. These prices cover the regular 8-16 speed camera. The company's established differentials of ten dollars for installing double speed and fifteen for three speeds remain unchanged. Kodacolor Filters for Cooke Lenses are reduced from $22.50 to $15. The price of the 375 watt 75 volt lamp has been reduced from $7.50 to $5.50. No other price changes are now planned, although the fixed reduction in charge for Kodacolor Filters will affect the list prices on the 75 and the 70-D models when they are included.



New Hollywood headquarters of Bell & Howell which will serve West Coast amateurs

Victor 375 ■ Because of the increasing demand for a variety in illumination sources, it is announced this month that the well known Victor Model 3 Projector will be made adaptable to the new 375 watt, 75 volt, T10 projection lamp. In conjunction with the efficient, direct optical system employed by Victor, it is said that the 375 watt lamp supplies a very brilliant screen image. Those already owning Victor Projectors may have their machines equipped for the use of the 375 watt bulb through the medium of an auxiliary rheostat and incorporated ammeter. The Victor Animatophone Projector may be equipped if desired. Although the Victor Animatograph Company of Davenport, Iowa, recommends its standard 165 watt, 30 volt lamp for consistent service and extra screen brightness, the new lamp is offered in accordance with the Victor policy of making available all new developments.

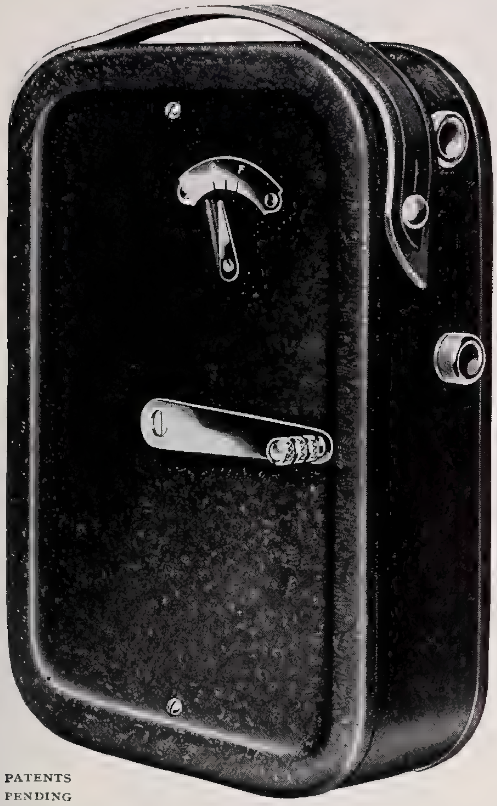
Big Da-Lite ■ The excellent Da-Lite Super Screen surface, familiar to amateurs in the "Model A" and "Challenger" screens, may now be had in a cabinet of special model adapted to auditorium projection. The new "Master", made by the Da-Lite Screen Co., Inc., of 2723 N. Crawford Ave., Chicago, is decidedly new in that the work of erecting the large screen surface is done by means of a crank driven worm and gear mechanism. After the screen is fully erected, it is possible to make it absolutely taut by applying extra tension through the aid of an auxiliary stretching device built into the spring roller. Such an arrangement would seem to solve in a very satisfactory manner the problem of erecting and transporting a screen of relatively large dimensions.

New Kodatoy case ■ A handy and compact carrying case for the Kodatoy Projector, product of the Eastman Kodak Company of Rochester, N. Y., makes this surprisingly efficient little machine still more versatile. The case is compact, is finished in maroon artificial leather and, when opened, forms a "shadow box" containing a screen for daylight or any other kind of projection. The screen has a silver finished surface and measures eight and one quarter inches by twelve inches.

DeVry designs ■ H. A. DeVry, working through the H. A. DeVry Corporation, is planning the development of a light weight, sound on film projector for amateur use as well as other allied sound equipment in this field of electrical acoustics.

B & H builds ■ The constantly growing demands for increased facilities in the nation's film capital have made necessary the construction of a new and larger building to house the Bell & Howell Hollywood branch office. According to J. H. McNabb, president of the company, construction of the new edifice will soon begin on Le Brea Avenue. It is to be two stories in height with a tower and of stone and concrete construction. A walled courtyard in which visitors' cars may be parked is planned. Both professional and amateur movies are to be served by the facilities of the new structure. Provision has been made for projection rooms for standard and substandard films as well as a soundproof room for 16mm. synchronized showings and a special Kodacolor projection room. Service, display and sales facilities will be complete and an engineering division will also be

[Continued on page 287]



PATENTS PENDING

The MOVIE-MAKER

Motion Picture Camera

And Now—

HOME MOVIES FOR ALL

A High Quality Motion Picture Camera for . . . $10.00

Here's epoch-making news for home movie fans—and for dealers, too. The MOVIE-MAKER Motion Picture Camera is an engineering triumph. Mechanically perfect, handsome in appearance, it is a camera that anyone will be proud to own. And it takes REAL MOVIES — clear and distinct. Moreover, it has exclusive features not to be found in any other camera. Don't—we beg of you—judge this product by its amazingly low price. The MOVIE-MAKER is built with the precision of a fine instrument, yet it is a marvel of simplicity. Note the specifications.

SPECIFICATIONS

(1) CASE: Heavy grade metal with attractive crackle finish in black.

(2) FINDER: Regular waist level camera type.

(3) LENS: Wollensak, universal focus; detachable; easily cleaned.

(4) SHUTTER: New barrel type; positive and dependable.

(5) INTERMITTENT TWO-CLAW GRIP.

(6) SPROCKET FEED AND TAKE-UP are combined; teeth and rollers are accurately machined.

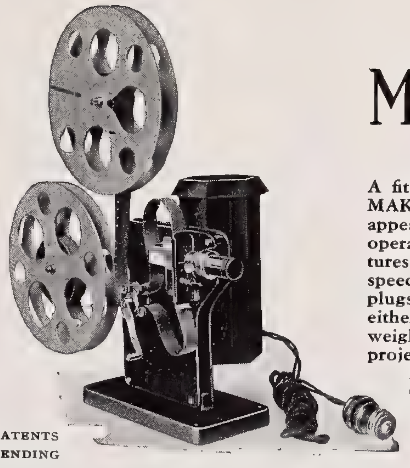
(7) AUTOMATIC TAKE-UP SPRING: Belt type; standard design.

(8) CAMERA DRIVE: Hand-cranked at moderate speed.

(9) ALL METAL WORKING PARTS: Stainless steel and brass.

(10) Self-centering film pressure plate; removable; easily cleaned.

Capacity: 50 ft. standard 16 mm. film, equivalent to 125 feet of professional size film.



PATENTS PENDING

The MOVIE-MAKER

Projector

A fitting companion for The MOVIE MAKER Motion Picture Camera — in appearance, in mechanical excellence, in operation. It projects large, clear pictures; works with a hand crank at any speed desired; has a 100-Watt Lamp; plugs into your electric light circuit, either A.C. or D.C. and is very portable, weighing only 6½ pounds. With this projector you will have a COMPLETE HOME MOVIE OUTFIT at a cost you can easily afford. Price of projector . . $12.75

The MOVIE-MAKER
Motion Picture Camera
$10
MOVIES FOR MILLIONS!

Send NOW for Illustrated Descriptive Folder "A"

THE VITASCOPE CORPORATION

MOTION PICTURE CAMERAS PROJECTORS ACCESSORIES

200 Fifth Avenue New York City, N. Y.

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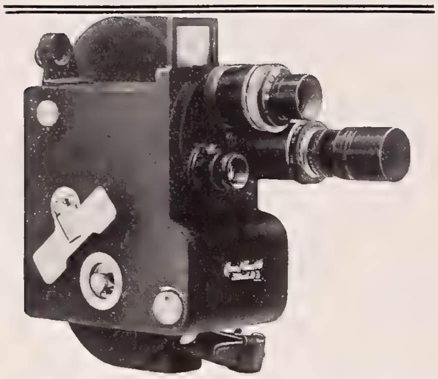


Cine Nizo 16 D for 16mm. film

REPRESENTING THE ULTIMATE ACHIEVEMENT IN AN AMATEUR CAMERA

The Cine Nizo reflects in its workmanship and appearance, in its easy and effective operation, the fine precision of the German camera maker's art. It has met with immediate and unqualified approval wherever demonstrated.

Price, including case and accessories, $125 and up.

Illustrated catalog on request.

BURLEIGH BROOKS
Sole U. S. Distributor
127 West 42 St. New York

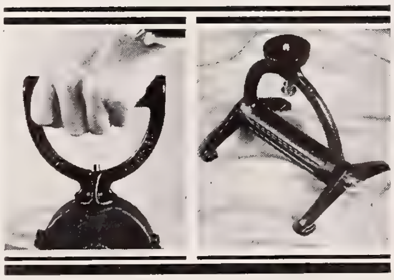
TITLES

HERE'S YESTERDAY

Complete editing and titling service. (16 mm. or standard.) Cinematography.

CLARK CINE-SERVICE
2540 Park Ave. CAdillac 5260
DETROIT, MICH.

SIMPLEX CAMERA - CARRIER



as a Carrier $3.00 — with Stand Attachment $2.00 Extra

Convenient when carrying camera, firmer grip when photographing, light in weight and neat appearance. The Stand Attachment gives a rigid support when camera is set upright.

GOLD SEAL LIBRARY FILMS
100 ft., 16 mm., each $6.00.
SIMPLEX FILM CLEANER
with can of cleaning fluid, $8.00.
SIMPLEX FADING GLASS
makes fade-in, fade-out, $2.00.
GOLD SEAL TITLES
50c for ten words or less, 3c extra for each extra word.

Produced by
Ernest M. Reynolds
165 E. 191st St., Cleveland, Ohio.

Spring wakes the camera

[Continued from page 259]

process, the diaphragm is locked wide open. Pictures must be taken in good light but this adds to their vitality. No special camera manipulation is necessary beyond the proper placing of the color filter, which is very easy to do. Color film is threaded as is ordinary film. And, with the brilliant, more powerful light given by the latest projectors and special screens, the color image is a thing of even greater beauty and a keen joy to any audience.

Continuity of amateur industrials

[Continued from page 257]

the film's purposes is the more important and which will have the greater emphasis, the next step is to consider the type of audience to which the film will be addressed, for this consideration will be an important factor in determining the continuity. The picture might be intended to be screened for retail dealers, for those who are known to be consumers of the product advertised or for the general public. It might be designed for a limited audience of active prospects or for use as a salesman's accessory. Again the average reaction is that one film should meet all possible needs. Yet one would not plan to send the same written material to dealers as to consumers. Like printed matter, the motion picture must be directed to the type of people it will reach. Select the class of audience that deserves the greatest consideration and address the film to that audience.

Then comes an anlysis of the reactions of that particular type of audience, just as in advertising through any other medium. The reel prepared to sell exercising machines by continuous projection in a drug store window will have a very different continuity treatment than the reel prepared to sell railroad equipment to a group of executives. Such dissimilarities of audiences should no more be ignored in films than in any other advertising material and, owing to the comparatively small cost of amateur production, it is not impracticable to make several films of the same subject, each designed for a particular type of audience.

Having in mind the film's most important purpose and the type of audience for which it is designed, the next step is to analyze the product or service to be advertised and to determine the sales points to be featured. They might be listed in the order of their importance, although this will not necessarily be their order of appearance in the film. The continuity will embody these sales points, modified by the type of results desired and the type of audience for which the film is made.

The question of whether a dramatic or nondramatic picture will secure the best results will then arise. By dramatic is meant the advertising film that employs a plot to emphasize its sales points. Often such films present the experiences of a prospective customer. It develops that the character in the film faces a problem, more or less serious or troublesome, which might be cured by the use of the merchandise to be offered. The character hears of the product in some way and goes to a retail store to look at it. He is sold by the clerk's arguments which are represented in pictures and the article is purchased. The last sequence shows him using the article, all problems solved and everyone happy. This is a rather trite plot motif but it is still useful in some types of advertising.

The continuity of the nondramatic theme is furnished by titles. The film may consist of a series of statements followed in each instance by a demonstration of the point in a scene or sequence. It may have a far more complicated continuity than this but in no case does it employ a plot nor does it use actors except as necessary in handling demonstrations.

The decision as to whether a dramatic or nondramatic theme should be used depends largely upon the product and to some extent on the audience. In many cases dramatic treatment is out of the question. For example, if the article under consideration is a machine to be sold engineers upon the basis of its efficiency, the best approach would be a simple picturization of the machine's performance under the required conditions. The convenience of the film is substituted for the often difficult attendance at actual tests.

On the other hand, whenever the product can be effectively sold by stimulating the desire of the prospective purchaser, the plot film should be seriously considered. In the plot film, for example, the strongest appeal to personal pride, the desire for luxury, or the desire to care for loved ones can be made.

After clean cut decisions about the film's purpose, its audience type, the sales points to be featured and the selection of a dramatic or nondramatic treatment have been made, an amateur movie maker is prepared to write an effective continuity but not before then.

Note—An article dealing specifically with continuity for amateur industrials and summarizing the experience of amateurs who have made them will appear later. The League offers detailed aid in planning the treatment of any type of industrial film desired.

Clear Sharp PICTURES Always WITH THE New Correctoscope

No out-of-focus pictures.

No guessing at distance or exposure.

No reading of tables or calculations.

Correctoscopes are made for Filmo A and D, Victor 3 and 5, Cine Kodak B or K, Cine Ansco and DeVry.

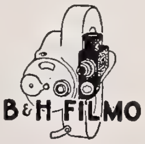
THIS new Correctoscope is a simply operated and precise distance and exposure meter and may be instantly attached to or removed from your camera.

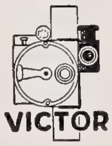
TO GET THE DISTANCE, an image reflected thru a highly corrected lens is magnified by an adjustable eye-piece facilitating sharp focus and yielding an upright image.

TO OBTAIN THE CORRECT EXPOSURE, a special light filter is slipped into position. The stop is readily determined. There are no calculations.

The image is very brilliant and sharply defined. Since the Correctoscope lens is very critical, the in-or-out-of-focus appearance of the image is determined accurately.

For use on non-turret cameras, the lens of the Correctoscope can be geared to the lens of the camera so that both work simultaneously*. The operator is thus enabled to keep the subject in focus, as it moves towards or away from the camera, while making the picture. This feature is unique to the Correctoscope.





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*certain lenses only.

Price $45

Literature will be sent on application

AT ALL DEALERS

HUGO MEYER & CO., 245 West 55th St., New York
Works, Goerlitz, Germany

Add to your
Battery of
Cine Lenses

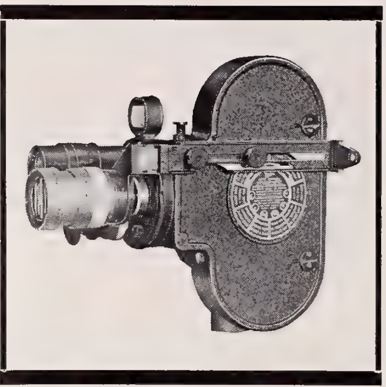
by *increasing* its
range with the

CINE-PANOR

a lens which will augment the horizontal field of any of your lenses by 50% . . . Indispensable if football or baseball scenes, polo, racing, yachting and extended views are to be shown in their right perspective on the screen.

Attached to your camera lens, the Cine-Panor takes in a field 50% wider than normally obtainable, condensing this within the limits of 16mm. film. Attached to your projector, this same lens adds 50% to the horizontal field of your screen picture, creating movies of remarkable panoramic beauty.

Send for booklet MM5



A battery of Goerz Lenses including Kino-Hypar *f*:2.7 1", 2" and 3"; also the auxiliary Cine-Panor.

Kino-Hypars combine speeds suited to cinematography without sacrifice of such other qualities as depth of focus and covering power. The lenses are free from flare and coma and afford images of striking brilliancy.

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NEW FILMO CATALOG and BARGAIN-GRAM

The clinic

[Continued from page 267]

Steady ■ The use of a tripod always pays. No matter if the cameraman has nerves of iron and considers he can stand as motionless as a statue, that little three legged stand of wood or metal holds the camera steadier than he can. Besides, if he entrusts the steady holding of the camera to the tripod, he can always be sure that the point of view will not wobble, once it is set. The filmer's mind is then free to consider the subject; the body is free to arrange it if necessary. And, afterwards, the screen will be a steady window looking out on a scene which stays put.

Stunt of the month ■ The comic value of the reverse motion effect, made simply by holding the camera upside down while taking the picture, is well known. Then, after the film has been processed, the particular strip so taken is cut bodily from the rest of the film, turned end for end and spliced in again. This will bring the picture right side up on the screen, but the motion will be reversed. In certain specific cases, the effect can be tremendously heightened by the use of slow motion in the reverse shot. Held upside down, the camera can be operated at this speed as well as any other. A particularly comic shot can be produced by taking a picture of a dog as he comes bouncing over the lawn to greet the cameraman. The less dignified the animal is in this demonstration, the more effective the picture will be. A little, wooly pup of the enthusiastic kind makes an ideal shot in reverse slow motion. Audiences will never fail to give their delighted appreciation to this scene, in which the pup is seen to be running *backwards* in slow motion, yet obviously making every canine effort to go *forward.*

Sharp screen ■ An old stunt used by professional projectionists will be of real value to the amateur for projection seances when friends are invited and it is desired to have everything just right. With the new projectors and their powerful illumination, it often happens that the projector, using a long focus lens, is placed at some distance from the screen. This is especially true when the audience is large. To get and keep the picture in dependable, sharp focus, the projectionist simply uses an opera glass. With this aid, it is easy to observe the finest detail of the image on the screen and to focus the picture to a nicety. Moreover, a powerful glass is not required to accomplish the purpose.

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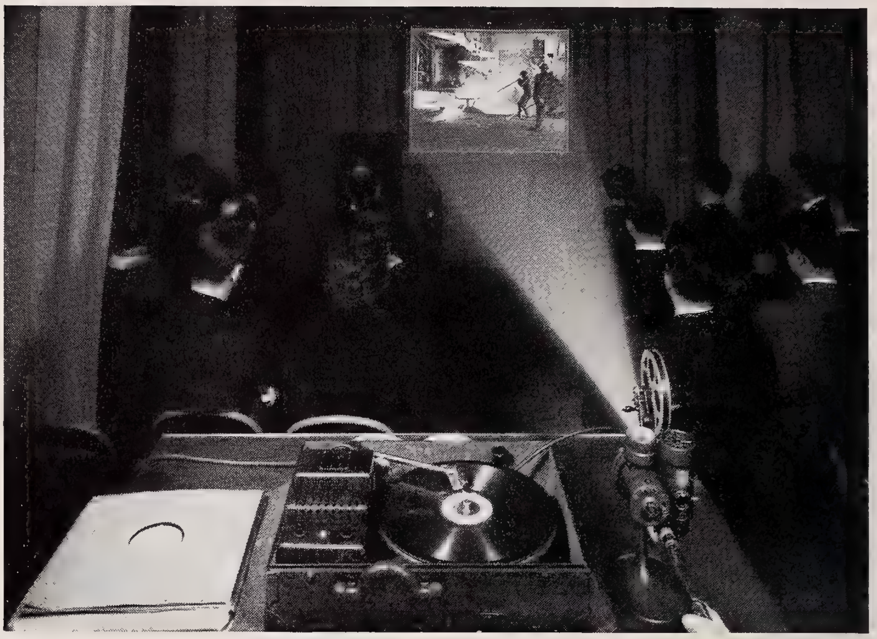


Bell & Howell

Voices for industrial sixteen

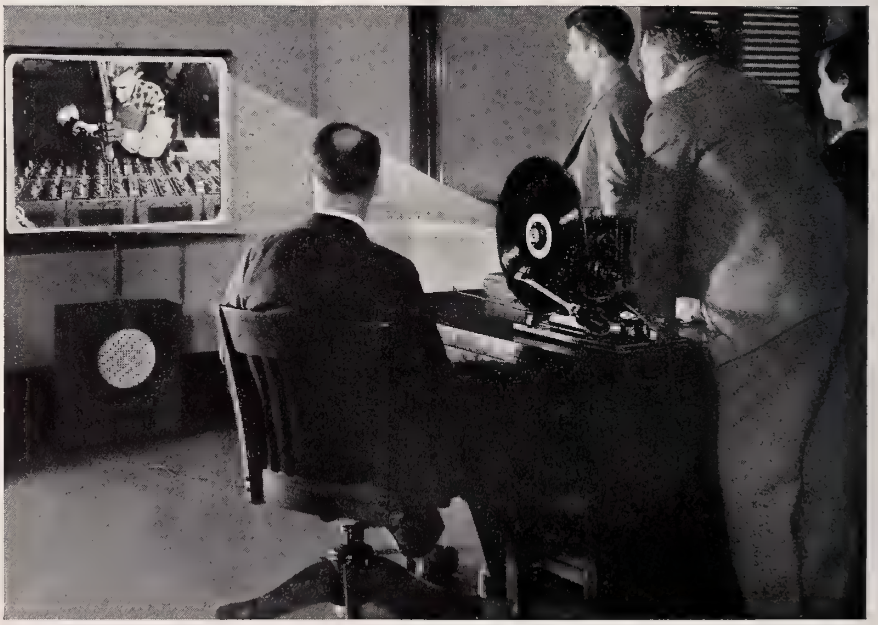
[Continued from page 266]

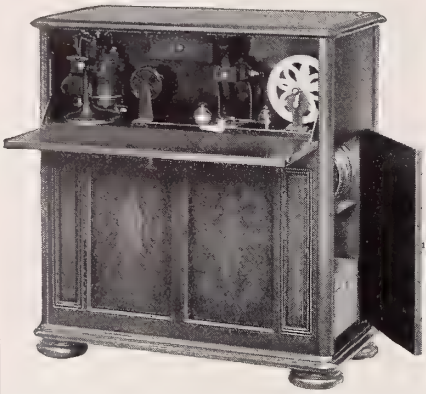
very potent selling aid for its distributor, it is recommended for amateur projection because of its instructive and highly interesting content.

"One of the greatest sales promotion efforts ever employed by our company," is the way George W. Stout of the Perfect Circle Company comments on the 16mm. talking motion picture sales program recently put into operation by that concern. "We will venture to predict," says Mr. Stout, "that the use of talking motion pictures in business will grow by leaps and bounds within the next two years and that such pictures will be a major selling force in the sales setup of many American corporations." This company manufactures automobile piston rings and its four reel, 16mm. talking picture, *The Magic Circle*, is a vivid presentation of the company's personnel, its plant and its product. Sounds and scenes of the factory in operation, appropriate musical settings

Above, the Filmophone and, below, the Animatophone showing industrial sound 16.

Victor Animatograph Corporation





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Fifty different films, touching on the most interesting scenery, customs and people of Canada, are available at no cost to you. Films are of the 16 mm. size.

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and interesting talks by company executives who appear on the screen are all effectively introduced. The fact that the executives can in this way directly address the company's customers is stressed by Mr. Stout as highly important. Showings are arranged by the company's jobbers and wholesale distributors. Audiences consist for the most part of auto accessory dealers, auto mechanics, repairmen, garage proprietors and other logical buyers of the company's product. Mr. Stout reports a very accurate record is kept on the use of the picture. January figures indicate that 252 shows were attended by 11,549 people, or an average of forty six per meeting. In February the records indicate there were 198 showings to 10,269 people, or an average of fifty two per meeting. The grand total for the two months is 21,818 people at 450 showings, or an average of forty eight people per showing.

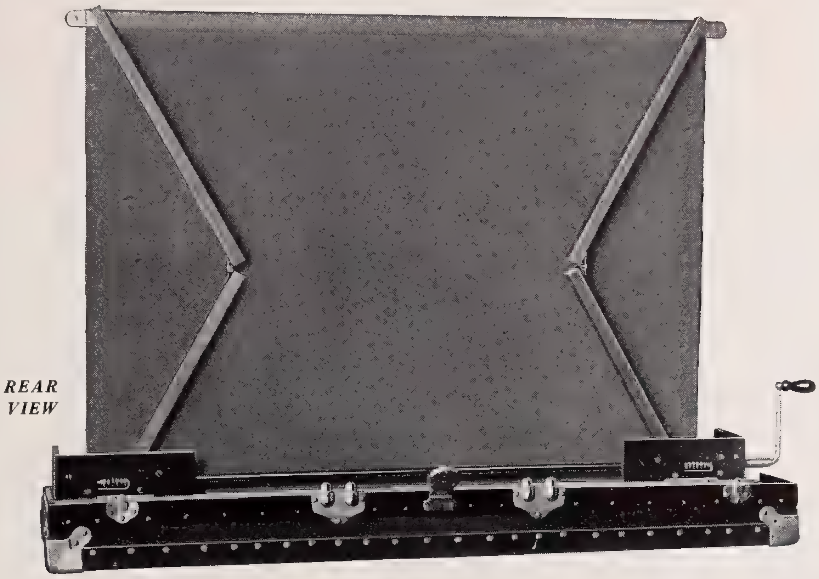
From the number of industrial concerns utilizing the motion picture who have already released their films for 16mm. sound projection or have them in production for sound accompaniment, many of them amateur films, it is becoming increasingly evident that sound for the amateur industrial will be as popular as it has for the professional. Not only are existing 16mm. industrial films being synchronized, the new ones are almost invariably released with sound. Western Electric, the American Coffee Corporation, the Elgin Watch Company, the Ford Motor Company and Petrolagar Laboratories, Inc., to mention only a few of the better known industrial concerns, have already released their 16mm. subjects with synchronized disks. Now that so many amateurs are producing their own business industrials, only the utilization of synchronized disks is necessary to complete the tremendous selling power of the personally produced 16mm. industrials.

Campus and camera

[Continued from page 260]

green flares, offer a glorious spectacle as the parade leaves the campus to make a round of the dormitories. Flares specially placed by the cameraman will give him more light where he wants it. When the flames of a huge bonfire begin to mount, it is evident that here is one of the best chances of the whole film. With the parade between the camera and the fire, the bobbing torches and silhouetted figures can be captured. The song leader stands in the open circle made by the crowd in the vicinity of the fire and the rhythmic motions of his arms against the flames form a picture hard to duplicate for weirdness. This is the place for *Finis*.

DA·LITE *announces an entirely new type of portable* SCREEN



THE DA·LITE MASTER

This new and revolutionary type of projection screen is for private use, as well as for hotels, churches, schools, ball rooms and lecture halls. It is the first and only answer to the urgent need for a large screen that can be instantly erected and just as quickly taken down. Places where it is not desirable to install a permanent screen, but where perfect screen performance is required, will welcome the new DA-LITE MASTER.

The projection surface is raised and lowered by means of a crank driven worm and gear mechanism. When the full height is reached, the surface is brought to drum-head tension by simply throwing a small lever operating a unique stretching device built into the screen roller.

The MASTER'S case is built like a trunk. It is sturdy to withstand trucking and abuse, and is water proof! Prices upon application.

OTHER DA·LITE SCREENS

There is a Da-Lite *Super* Screen for every amateur and professional projection need. Among those best suiting the needs of the movie maker are:

THE MODEL "A"

A superior box type of screen that raises or lowers at the flick of a handle and that has the famous Da-Lite stretching device. In either glass bead or silver surface.

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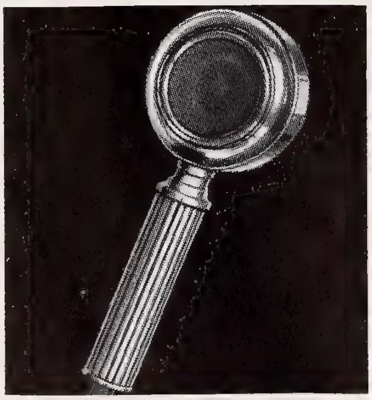

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Technique in amateur industrials

[Continued from page 261]

every shot. This point is most important in taking closeups with fast lenses. It is not safe to depend on an estimated judgment as to whether the object is one, two, three or more feet from the camera lens when focusing, but it should be made sure that the distance is correctly measured and the lens set to correspond. In this way only can closeups and medium shots be perfected.

It was found quite necessary to take many of the pictures in dark areas of the factory. The difficulties incidental to this were rather intensified because of the fact that many of the machines to be photographed were painted black and, together with the surroundings, absorbed a great deal of the light. In such cases as this, it was found that the placing of a white sheet or screen as a background for the machine proved to be of great help in bringing it out in projection. In this connection also, the efficacy of all reflectors as aids to lighting should not be overlooked. They may be made of any large, white surface and should be stiff enough to be held or propped in the right places. They are generally placed in such a position on the side of the subject opposite the light that they will catch and turn back on the subject the light that would otherwise escape.

Another thing learned in this connection was to beware of photographing operators wearing dark clothing in dark surroundings. The first experience in shooting these subjects resulted in a most uncanny cinematic nightmare which looked like a pair of disembodied arms going through the various operations of meter assembly. The workers who were to be photographed were then asked to dress in lighter clothes and there was no further trouble.

In taking pictures of machinery in operation alone, some very striking effects of dynamic motion were secured by using a number of unusual camera angles. This undoubtedly added to the interest of the film by reason of the variety it introduced, but it was learned that it was a method to be used with great consideration since it was not wished to sacrifice the utility of the film for mere artistic display.

Of course, the film was made piecemeal, since it was not always possible to make the proper setup for photographing a machine or operator in accordance with their logical place in the sequence. Besides, a certain machine might be out of commission at any given time or the operator absent. Because of these necessary shifts in the order of filming, a very complete "taking plan" or scenario was prepared and the scenes were carefully checked off as the shots were taken. Of course, all were spliced in their correct order later.

In spite of the fact that this film was made by beginners in the amateur movie field, so far as a full fledged "industrial" was concerned, even the first results far exceeded expectations. It was thought that perhaps it would be necessary to shoot a couple of hundred feet of film for test purposes but, to general surprise, even the test film turned out so well that most of it could be included in the finished picture. Although there is still room for improvement, the film has created a definite impression throughout the country in the field it covers. Because of this experience, it is believed that a good amateur cinema outfit should be part of the publicity equipment of every manufacturer, for it not only offers a most unusual form of advertising that is vitally alive and up to date but also gives unlimited opportunity to study manufacturing processes to advantage. Used as a publicity medium, the income it brings will repay its first cost to its makers in a surprisingly short time.

Homes for home movies

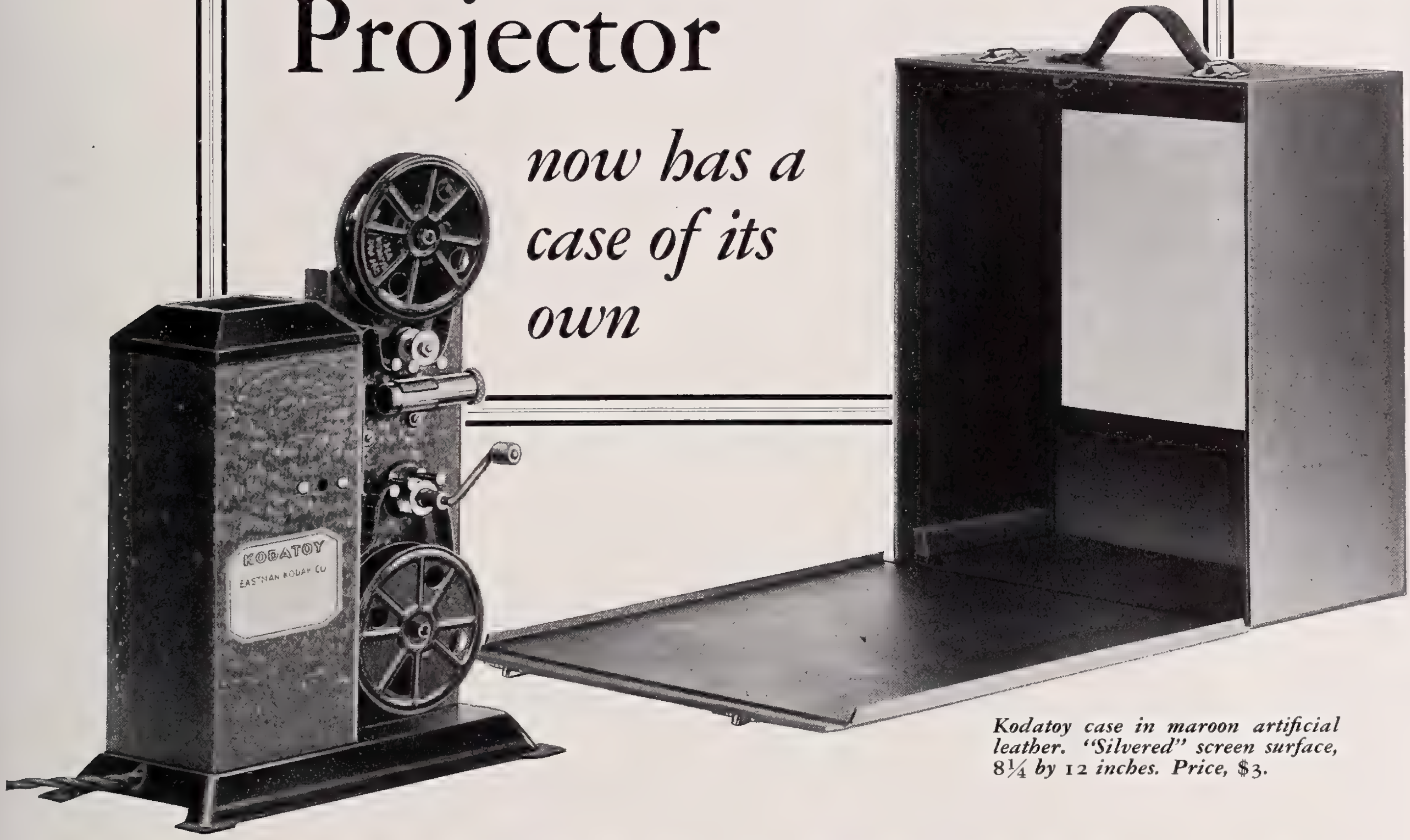
[Continued from page 265]

the screen, measuring thirteen by seventeen inches, and, while the film is running, he changes the stage setting behind. Thus the showman does all his stuff out of sight of the audience. Among his effects, Mr. Seaver has two kinds of lightning and realistic thunder is provided by an old signboard which, at a slight shaking, emits a profound rumble. The settings are of heavy cardboard, scaling one inch to the foot, and could be used as working models for a full size theatre.

The home theatre of Mr. and Mrs. Harry Wright in Mexico City has seats for forty eight persons and was designed and decorated by Mr. Wright to reflect the family interest in world travel. He and Mrs. Wright have made their films on various continents and had just returned from a 33,000 mile trip in and around Africa when they erected their home theatre. The decorative motif is African, the theatre serving as a home museum to exhibit the travelers' trophies. The proscenium is an exact reproduction of Moorish architecture photographed by Mr. Wright at the Alhambra. The lighting is effected by bulbs masked in African devil masks and witch doctors' headdresses. Also there is the headdress of a Zulu boy who pulled their rickshaw at Durban and the fancy hat of the Belgian Congo colored aristocracy; this is used with a ceiling light.

KODATOY—*the* Children's Movie Projector

now has a case of its own



Kodatoy case in maroon artificial leather. "Silvered" screen surface, 8¼ by 12 inches. Price, $3.

Now there's a convenient carrying case for Kodatoy—the Eastman movie projector for children. The youngsters are sure to welcome it. They can safely carry their Kodatoy wherever they like.

And it's more than just a case to carry and protect the Kodatoy. It's built to serve as an excellent screen as well. On the inside, one wall has a "silvered" screen surface. It can be set up anywhere—ready on the instant to project clear, brilliant movies.

This case—strong and sturdy—will accommodate either the hand- or motor-driven Kodatoy. And it's equally useful whether you're going away, or using Kodatoy at home. The case is finished in good quality maroon artificial leather. Screen surface measures 8¼ by 12 inches.

See Kodatoy—hand-driven model, $12; motor-driven, $18.50 (motor sold separately, $6.50)—at leading Kodak dealers', toy and department stores. Combined case and screen sold as an accessory. Price, $3. Eastman Kodak Company, Rochester, N. Y.

KODATOY *the children's movie projector by* **EASTMAN**

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MOVIELITE IN FOUR MODELS

500 watt single light outfit	$10
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Exceptional trade-in allowances on any of the above.

Home Talkie Units, regular $49, $14.00; Kodak Rapid Splicer, regular $20, $10.00; Kodatoy $12, 400′ reel arms free; Da-Lite Beaded Portable Screen, 30″ x 40″, $15.00; Capitol Continuous Projector, $98.00; Kodak Autographic Special 3A, f:6.3 lens, still camera with case, regular $70.25, $40.00; CineVoice 33 1/3 Talkie Attachments; 100 feet 16mm. complete films. Large list.

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The wall drapes and the curtains over the two exits are Egyptian patchwork. An elephant's foot from Nairobi, a rhinoceros foot from Mombasa and shields, spears, idols and native artwork from every country of the Dark Continent supply the further decorations of this unique home theatre.

Mr. Wright has over three hundred films. As president of the Mexico Golf Association, he has filmed all the golf championships in Mexico during the past few years.

The little theatre of Lim Kean Chuan in Penang, Straits Settlements, shows the result of his efforts to get "full projection value," as he says, "and one hundred percent fun out of my films." He has a room thirty feet long and fifteen feet wide and a projector with a two inch lens, placed at one end of the room, exactly covers the screen, giving a picture area of thirty nine by fifty two inches. The screen itself is placed on two beautifully carved posts.

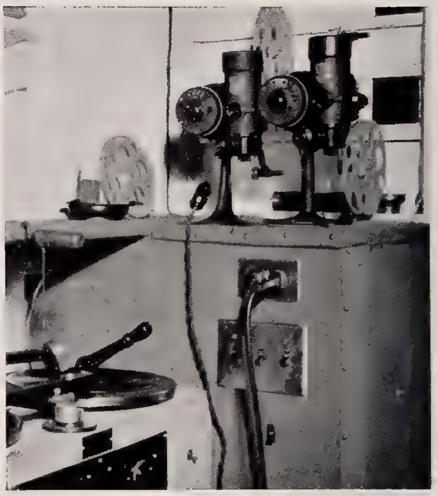
Hanging down the wall and just covering the screen is a thick green curtain which can be drawn up by the two lower sides, leaving the screen clear for projection and, at the same time, giving a beautiful mask for it during intervals when the lights are on. Under the screen, between the two wooden posts and at regular intervals along the side walls, potted plants and palms are placed. These give an air of freshness to the little theatre and create a suggestion of the out of doors.

Around the screen as a border is a string of small electric lights in the shape of fruits, flowers, figures and animals which Mr. Chuan bought as Christmas tree decorations. They are of various colors and have an almost magical effect in creating atmosphere. Another string of these little varicolored lights runs clear around the ceiling. With other groups of them arranged in each of the potted palms, the effect of the cine fairyland is complete.

Mr. Chuan uses two projectors, one placed above the other, one of them to project an independent beam of colored light through a selective color screen in conjunction with a colored image from the other projector, giving a tinted and toned effect.

In an adjoining room Mr. Chuan has two phonographs in charge of an assistant, thus providing music without interruption during the run of the film. He lays out his phonograph records in advance, selecting suitable accompaniments for the films to be shown. By means of light flashes, he signals his assistant when to start and when to stop the music. The room where the phonographs perform is directly behind the screen and the music seems to proceed from the screen itself, producing a degree of synchronization which is particularly marked, for example, when a march is playing as the screen shows a band coming down the street.

A home theatre in the basement of William J. Shannon of Nutley, N. J., is twenty two by sixteen feet and can seat fifty persons. Mr. Shannon has spent much loving labor in shaping up this little temple to the home movie, equipping it for sound effects, with a microphone for the showman's lecture or announcements, fading lights, spots, a booth and a built in screen with settings. The result is one of the finest of the domestic little theatres.



A glimpse of the complete projection equipment in the theatre of R. H. Weeks.

The home theatre of Clinton A. Fiske in Jersey City involved an outlay of more than a thousand dollars but he has created something that he feels will be a joy as long as he lives.

Hundreds of other amateurs have established their home theatres, each one different, each expressing the individuality of the man or woman whose efforts have established this shrine for the enjoyment of their films. Each of these little theatres is a family institution and the more of them that are brought into the world, the happier this modern world will be.

Facts on film

[Continued from page 262]

special characteristics which are often very valuable, as in the making of titles. (See *The Clinic* for March.)

This is the film for the experimenter who likes to develop and print his own pictures, as the reversal process calls for the service of a processing station. Also it is desirable when a large number of copies of a given film are wanted. If the amateur is not equipped to do his own developing and printing, positive and negative film can, of course, be processed for him by one of the finishing stations or laboratories which are located in all large cities. However, because of its added cost and other complexities, this film has not attained the popularity of reversal stock.

Amateur clubs

[Continued from page 269]

summer. G. Neill is president of the Cooperative Movie Makers Club; J. Cavileer, treasurer; M. J. McKeown, secretary; Mrs. R. Heyer, corresponding secretary; E. Purchas, chairman of the entertainment committee; E. Heyer, cameraman; J. France, production manager; F. Weisback and W. Lewis, electricians; A. Mauer, property man; C. Shultz, projectionist; Miss J. Bennett, scenario committee chairman.

Going strong ■ *Forty Milestones,* the historical drama telling the story of the growth of the Rand, now being produced by the Cine Society of Johannesburg, South Africa, is nearing completion. The club has passed its first year successfully. For this year, F. F. Abnett has been reelected president; C. O. Barford, R. E. Evinson, W. Greathead and H. J. Crocker have been chosen vice presidents; C. O. Barford, secretary; W. G. McNair, assistant secretary; E. A. Gingell, treasurer; A. W. Oosterberg, W. Gray, R. A. L. Walker, Mr. Dooreward, W. H. Dolen, J. P. Davies, J. M. Burt and H. Cook, members of the club's council. The society has over one hundred paid up members. Clubs in this country, even in the larger cities, will have to look to their laurels so far as numbers of active members are concerned.

Belgians ■ Formed in the latter part of 1930, the Union Belge des Cineastes Amateurs in Brussels, Belgium, already promises to be one of the most active and strongest of European amateur motion picture clubs. This relatively new amateur movie organization already has over one hundred members. The society is divided into three sections. The first of these is open to all those interested in working in any capacity on the club productions, the second is made up of those especially interested in scene designing and scenario writing, while the third is devoted to the interests of those owning amateur movie equipment. Membership in the third section is restricted to those who have amateur movie equipment or at least still photographic apparatus. All three sections of the club hold regular program meetings. H. D. Van Creemel is secretary.

Dramatic ■ The Drexel Amateur Productions, a new amateur photoplay unit, has been recently organized in Drexel Hill, Pa., under the leadership of Herbert L. Tindall, Jr., and Theodore Seiver. Work on the first photoplay has already been started. The picture, tentatively titled, *The Rotten Break,* is to be a comedy and is based on a scenario written by Park Miller. Carl Taylor and Wicliffe Crider play the leading roles. Mr. Tindall is president and Mr. Crider is secretary treasurer.

First talkie? ■ Stanford Productions, amateur unit in Palo Alto, Calif., has completed an all talking sound on film photoplay entitled *Oh Doctor—The Baby!* The picture runs three minutes and the story involves the visit of an inexperienced doctor to the distracted parents of a sick baby. This film, in so far as is known, is the first sound on film amateur talkie made with amateur constructed equipment.

Projections ■ Featured on the program of the latest meeting of the Cine Club of Portland, Oregon, was the projection of scenic films made by Frank I. Jones and European travel films made by Dr. C. U. Moore. A screening of members' films completed the offering.

Solution? ■ A novel movie club program idea was billed on a recent announcement of the Chicago Cinema Club under the heading, *Who Killed Lord Pedmore?* It seems that an ingenious group of the club's members had filmed a mystery tale that had baffled not only Scotland Yard but the producers as well. At any rate, only the circumstances surrounding the crime were given in the film and no solution as to who was guilty of the death of the Lord of Pedmore Manor was found—at least in the film. Having seen the incomplete film, Chicago Cinema Club members are now cudgeling their brains for the solution of the mystery. The best solution advanced will be filmed by the club. A later meeting in a more serious vein featured the projection of unusual motion pictures made in the interior of Liberia by J. E. Elliott. The film included scenes in this dark republic of native customs that had never been photographed before. Altogether, the Chicago Cinema Club is sustaining its reputation for outstanding programs.

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No. 5 Twin set, 2 reflectors on one stand	$20.00
No. 10 (for 1000 watt bulb), complete with stand and carrying cases	$19.00
No. 15 (for 500 watt bulb), complete with stand and carrying cases	$16.00
The Ideal Home Movie Fotolite Outfit, consisting of a No. 10 and a No. 15 Fotolite, complete with stands and carrying case	$36.00

(Above prices do not include bulbs)

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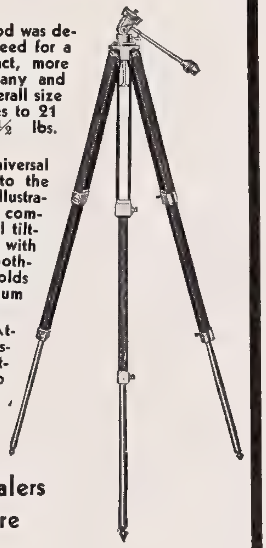
. . . The Stanrite Tripod was developed to fill the need for a lighter, more compact, more rigid tripod. Mahogany and Chromium finish. Overall size 55 inches. Telescopes to 21 inches. Weighs 3½ lbs. Price $12.00.

. . . The Panrite Universal Tilting Top added to the Stanrite Tripod (see illustration) makes an ideal combination. Exceptional tilting range; revolves with unequalled ease, smoothness and precision. Holds any camera. Chromium plated. Price $9.00.

. . . The Lockrite Attachment makes it possible to instantly attach your camera to the Panrite head. Chromium Plated, Price. $3.00



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TEITEL METHODS FOR FILM PERMANENCY

Active 9.5 ■ A brief business discussion opened the latest meeting of the 9.5 Amateur Cinema Club of Chicago. The remainder of the program was devoted to a lecture and demonstration by Edmund A. Bertram on how films are developed and the projection of *The Windy City*, *Vacation Memories* and *A Trip To The Dells*, reels made by Arthur E. Wolff. The next four or five programs will be devoted to technical addresses and the screening of members' films for comment and discussion. George J. Korwyn is president of the club; G. G. Geoffray, vice president; Arthur E. Wolff, secretary treasurer; John J. Stafford, program committee chairman; P. Pearlman, membership committee chairman; M. M. Wolk, technical advisor; E. H. Brown, scenarist; M. M. Piegan, production manager; E. A. Bertram, honorary president.

High school ■ An amateur production unit formed by the students of the Bosse High School in Evansville, Indiana, is filming a collegiate comedy to be called, *Student Daze*. The plot concerns the adventures of a football hero. James C. Webster is directing and Wendall Kennard is photographing the picture. In the cast are Shannon Stanley, Robert Steber, Florence Woods, Jack Baldwin, Mildred Halter, Joe Roach, Virginia Klamer and Charles Sparrenberger. The film will run about 800 ft., 16mm.

Curricular ■ Zutto Players, an amateur production unit in Los Angeles, Calif, has been reorganized from the usual type of amateur movie club into a class in motion picture dramatics under the supervision of the Board of Education of Los Angeles. The class is now a regular feature of the Lincoln Evening High School in that city. Production of the mystery drama, *The Toe*, has been continued under the new arrangement and the director of the former amateur movie club, Harry J. Zutto, is now the instructor of the class. In the cast of *The Toe* are Gus Searcy, Lola Peck, Harry Fasse, Oliver Graymore and Silvia Hoffman.

Sierras ■ It is expected the *Honeymoon Trail*, current production of the Sierra Cinema League of Fresno, Calif., will be completed this month. A recent club meeting was held jointly with other Fresno organizations and featured a program of South American travel films, made by Dr. F. L. R. Burk. The screening of the club production, *The Fresno District Fair*, concluded the program. On the latest club program, *The Fall Of The House Of Usher* from the League club library was projected. A special number of the *Reflector*, the club magazine, was issued last February.

L. A. producers ■ The Movie Makers Club of Southern California is a new amateur production unit recently organized in Los Angeles under the leadership of H. Wellesley Devereux. The club plans to begin production this month. At the latest meeting, *The Double Cross*, from the League club library, was screened.

R. O. T. C. ■ Out of the ordinary run of college movie plots is the story recently filmed by students at Wichita University, Wichita, Kansas. The story concerns the adventures of a student private in the Reserve Officers Training Corps. Keen rivalry between companies and the existence of an honorary Colonel, a "co-ed," furnish complications that are climaxed in a review of the R. O. T. C. The finished film runs 300 ft., 16mm., and was directed and photographed by Jack Lewis from a story written by Mary Neff. Featured in the cast are Jayne Schrader, John Neff and Aileen Meeker. Alden Brooks was in charge of the film's presentation which was made at the University's annual frolic.

Rushes ■ At the latest meeting of the Cinemat Club of Mt. Kisco, N. Y., a Kodacolor scenic of 700 ft., made by Miss Sansom, a club member, was screened. The program was closed with the projection of *The Diamond Mine* and *Three Episodes* from the League club library.

■ In Youngstown, Ohio, Clyde Hammond is planning the production of an all exterior experimental film story.

■ In Tokio, Japan, sixty important manufacturers who are holding a joint exhibition of their products have offered prizes for the best advertising or publicity film made by a member of the Japanese 9.5 mm. Amateur Society. The firms concerned are all placing their resources at the disposal of the amateurs. Eight silver trophies and eight 9.5mm. projectors are prizes.

■ Recently organized, the amateur movie club in Long Beach, Calif., is now holding regular program meetings. W. A. Weir is acting as secretary until permanent officers are selected. Members of this club are cooperating in the formation of the Los Angeles amateur movie club mentioned in this issue.

■ The newly organized Detroit Edison Camera Club in Detroit, Mich., includes all branches of photographic work with emphasis upon movie making. About six hundred attended the organization meeting. Details of the first program will be published later.

■ The Candida Cinema Club of Boston,

Mass., is now completely organized and it is planned to begin production this month. *Campus Love* from the League club library was screened at the latest meeting. Joseph Marino is president; Louis Bonito, vice president; Vincent Maffei, secretary; Joseph Gretsky, treasurer.

Recent accessions ■ Three additions have been recently made to the League club library. *Leprous Hands Of Lust*, a burlesque drama, running 800 ft., 16 mm., was filmed and directed by S. Winston Childs, Jr. The other two are *Cunard Ocean News* and *Isle Of Sunshine*, travel and scenic subjects donated by the Cunard Steamship Company.

British amateurs

Knock outs ■ The Bolton Amateur Cine Association has selected two scenarios for production this summer and fall. The scripts were chosen as the result of an open competition among members. The first, a comedy dealing with boxing, to be entitled *Knock Out*, was written by C. Aspinall, who will play the leading role. The story deals with the attempts of a well meaning young man to solve the complications of a friend who is fighting for an amateur championship. The scenario was prepared by A. V. Booth while G. N. Booth will be the director and S. C. Steele the cameraman on the production which is to run 1600 ft., 16mm. In the cast will be Gerald Morris, L. W. Gredy, Arthur Wild, Miss Nancy Jackson and Miss L. Bowe. The second story is a mystery thriller to run 900 ft., 16mm., under the title, *Fantast*. The plot concerns a doctor who was sent to a lunatic asylum ten years ago for a crime that he did not commit. Although in his right mind when sent to the asylum, he becomes insane as the result of his experiences. He escapes and tries to avenge himself by murdering the men responsible for his fate. When the story opens he has succeeded in doing away with one of his enemies and the development of the plot tells how he deals with the other three. In the cast will be G. H. F. Higginson, Miss Marion Pomfret, W. Waddicolor, Dr. H. W. Taylor and H. Steele. Stanley Haywood will direct the film. Both stories are in the hands of the scenario writers and it is expected that filming will begin soon.

Apex ■ Apex Motion Pictures, amateur production group in London, is holding a scenario competition among members for the selection of a plot for production this summer. A recent meeting was devoted to projection, on the program being *The Ghetto*, made by the Jewish Amateur Film Society, *Delirium*, produced by Ace Movies, *The Death Ray*, a thriller filmed by the Manchester Film Society. Art C. Guest, a member, is making an impressionistic film called *Saturday*.

In Sheffield ■ The Sheffield Amateur Film Club featured a members' request program at a recent meeting. The evening was devoted to a screening of films selected by membership vote. *Sheffield Goes On Location*, *En Route For Sunny Lands*, *Venezia*, *City Of Romance*, *Adventures*, *The Great Adventure* and *Round Dockland* made up the projection program. At a later meeting a number of films produced by the Newcastle A. C. A. were screened. This program was closed with the projection of *The Prodigal Daughter*, a production of the Bradford Amateur Movie Club.

News of the industry

[Continued from page 274]

accommodated to collaborate with professional workers in advancing the technique of the industry.

Tele series ■ A new line of telephoto lenses of a larger average aperture for 16mm. work is announced this month by the Wollensak Optical Company of Rochester, N. Y. The first three in the new series, in focal lengths from two to three and three quarter inches, work at a maximum aperture of *f*:3.3; the four inch and the six inch lenses work at *f*:4. A new catalog has been prepared, illustrating these and other new Wollensak optical products.

New Correctoscope ■ The combination of an accurate focusing device and exposure meter in a single instrument is embodied in the new Correctoscope, a product of Hugo Meyer and Company, with New York Offices at 245 West 55th Street, New York City. The new instrument is provided with a very critical focusing lens, complete with diaphragm and distance markings. The image, reflected from a prism, is viewed through a highly corrected magnifying eyepiece, whose focus is adjustable to any particular eye condition. The image is viewed right side up and, to obtain correct focus, the focusing ring of the instrument is turned until the image is sharp. To obtain proper exposure a special light filter is brought into the image field by the movement of a plunger. The diaphragm is then regulated until the details of the darkest part of the picture are eliminated. It is said that the critical adjustments of the Correctoscope are easily made even by those who have abnormal vision as it is not necessary to remove spectacles

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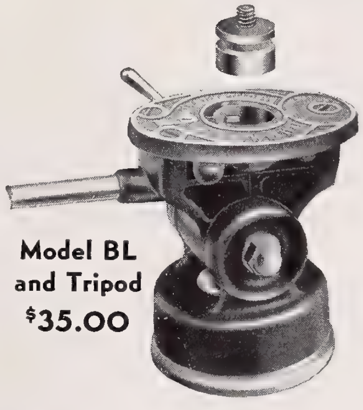

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when looking through the eyepiece. The Correctoscope may be adapted for ready attachment to the Victor, Filmo and Cine-Kodak Cameras.

Classified correction ■ In *Classified Advertising* in April MOVIE MAKERS (Page 237), there occurs in the right hand column, fourth item, the line, "Victor 5, Plasmat *f*:1.5, case, $1.75." The price quoted should have been $175.00. Those interested in this particular item should address Box 115, MOVIE MAKERS.

Eastin offers ■ Eastin Feature Films of Galesburg, Ill., are now offering, in their attractive list of travel and scenic library films, a special purchase of Burton Holmes one hundred foot subjects at the unusual price of $3.95.

Alignment gauge ■ A new and valuable camera auxiliary is presented by Bell & Howell this month which will be hailed with approval by all advanced movie workers and by research workers in the field who require precision results in their closeup shots. This is the Focusing Alignment Gauge, adaptable to any Filmo 70 or 70-DA Camera. Every Filmo owner interested in title making will welcome the added possibilities offered by the new unit. In use, the Gauge, which is but six inches long by three wide, is attached to the tripod head, being provided with a screw for the purpose. The Filmo 70-DA then attaches to a sliding block which is an integral part of the gauge. The block on which the camera is mounted slides on a steel track resembling a lathe bed. Three holes in the bed provide automatic locking in viewfinding, focusing and photographing positions. Thus the viewfinder or the critical focuser may be centered and used in exactly the position occupied by the lens when taking the picture. For trick and title work involving double exposure, the new accessory will be found particularly useful because of its ability to line up different shots so that they will each center accurately. For surgical and scientific work, for industrial photography, shooting small objects or wherever accuracy of alignment is desired, the new device will form a most valuable accessory.

"Mike" ■ A hand microphone made for the purpose of allowing the operator to comment on a film being shown through a synchronized projector is announced in the Model 12N carbon "mike" produced by the Ellis Electrical Laboratory of 337 West Madison Street, Chicago, Illinois.

Escar ■ A modern production unit, fully equipped for the making of silent or sound industrial and other pictures on 16 and 35mm. film, is announced this month in the Escar Laboratory, 10008 Carnegie Avenue, Cleveland, Ohio. Color films will also be made by Multicolor process.

Cine-Panor book ■ The novel lens system for the production of wide screen images with standard 16mm. equipment, recently introduced by the C. P. Goerz American Optical Company of 317 East 34th Street, New York, is now described in a special new booklet, fully illustrated. This book about the Cine-Panor is available upon request, as are club and dealer demonstrations.

Zehrbach ■ Amateurs interested in the flexible possibilities of the negative positive process will be attracted by the offer of a complete film supply, developing and printing service for $5.95, including a 100 foot roll of panchromatic negative and one positive print. The same service in 35mm. may be had for $6.95. Prints may be had on colored base if desired. This offer is made by LaRoy H. Zehrbach, P. O. Box 2089, Atlanta, Georgia, who also deals in new and used cine equipment.

Exact centering of lenses for closeups is expedited by Filmo Alignment Gauge

Sound additions ■ A special announcement of interest to all home projectionists of sound is the acquisition by Bell & Howell of important Pathe synchronized disk releases. A notable list of subjects includes eighteen Grantland Rice *Sportlights*, eighteen *Aesop's Sound Fables*, eight *Audio Reviews* and two *Vagabond Adventures*. Among the features are such excellent subjects as *The Flying Fool* and *The Leatherneck.* These fine home talkie subjects are a notable extension of Filmo Library service.

"Cine-Kodak News" ■ The May issue of *Cine-Kodak News*, interesting and helpful journal for the home movie maker, will feature the article *Spring At Last*, illustrating and describing seasonal filming opportunities. There will be included: *Kodacolor Highlights*, a discussion of the best uses of this fascinating form of movie making; *Seagoing Cinematics*, a story for the nautically minded; two pages of *Cine Chat*, illustrating in particular an amateur newsreel; the usual announcements of Kodascope Library and *Cinegraph* releases. A copy will be sent gratis on request to the Eastman Kodak Company, Rochester, N. Y.

The
CINÉ·KODAK
News
MAY·1931

Outdoor and color filming are stressed in contents of May "Cine-Kodak News"

Lockhart's enlarges ■ Lockhart's Camera Exchange, popular cine dealers in Canada, are now located in new quarters at 29 Richmond Street, West, Toronto, Ont., where they are providing complete service to amateur movie makers in every phase of the hobby. Particular emphasis is given to sound equipment and service.

QRS—Lasher ■ Philip Lasher, formerly western manager for the Q R S-Devry Corporation, has established his own cine shop as Phil Lasher, Ltd., at 300 7th Street, San Francisco, Calif. In his new position he will serve as the Q R S representative for all western states.

Ampro augments ■ A very complete line of projectors, adapted to almost any electrical or audience requirement, is now announced by The Ampro Corporation, 2839 North Western Avenue, Chicago. Besides the Models A, B and C, for home or auditorium projection, there is the Model D, designed to operate on twenty or thirty two volt home lighting plants or storage batteries and the new Model E which, in the one machine, combines facilities for home and auditorium projection. Simply by changing the lamp and throwing a switch, either the high power twenty volt or the standard 200 watt 110 volt lamp may be used.

Another interesting development in the home movie field is found in the appointment of the Ampro Corporation as eastern distributors for the long known and excellent Cine Art Films, produced by the Hollywood Film Enterprises, Inc., of California. New sound and silent films will be featured each week and arrangements have already been made for release of such important films as *Capturing A Shark, Carlsbad Caves* and *The Lost City* in silent versions and *Beauties The World Over, In The Wilds Of Mexico* and similar interesting sound releases. The sound versions will utilize the new Flexo records, which are unbreakable.

A third announcement involving Ampro is the official adoption by this firm of the Ray-Flex Screen, already familiar to amateurs as an excellent bead projection surface. The Ray-Flex is made by Universal Screen, Inc., of Nepanee, Indiana, and comes in three basic models, "table," "tripod" and "auditorium." Almost any requirement for projection can be met by one of these screens; they are suited to the home, the schoolroom or to the largest gathering. In becoming official distributor for Ray-Flex, Ampro has brought a fitting companion to its own product.

"Filmo Topics" ■ The Bell & Howell journal, *Filmo Topics*, for amateur movie makers, will present in the May issue the following attractive articles: *Taking Kodacolor Movies; Try It, Anyway,* a plea for the discarding of mental movie hazards with evidence of the results obtained by so doing; *The Amateur Emulates The Pro*, a discussion of the new Bell & Howell focusing alignment gauge; *Filming As You Fly*, some notes on the correct technique in movie making from the air; *Filmo News Pictorial; Titling Your Films*, No. 8 of a series; the *Filmo Projector Power Plant*, explaining what makes the wheels go around. A request to Bell & Howell in Chicago, Ill., will bring *Filmo Topics* to all that are interested.

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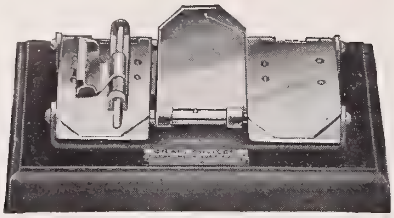

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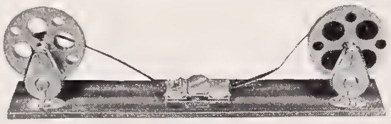

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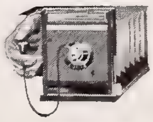

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Educational films

[Continued from page 263]

Sugar Company, Salt Lake City, for the purpose of demonstrating to growers in the midwest district proper methods of soil preparation, fertilization, planting and cultivation of sugar beets. Improper methods with data on comparative yield are also included as well as factory shots and human interest scenes such as farm and rodeo activities. The film has been enthusiastically received by sugar beet growers throughout Utah, Washington, Montana and South Dakota and it is believed by officials of the company that the educational message of the film will do much to further more effective farming methods.

Schools ■ Motion pictures of laboratory experiments for classroom demonstration in college physics are to be an important part of the revised physics curriculum now being completed by Prof. Forest J. Shollenberger, head of the physics department of Mount Union College, Alliance, Ohio, according to the *Mount Union College Bulletin.*

The making of a test moving picture film has just been completed by J. L. Trader, in Prof. Shollenberger's laboratory at the college. The picture has been pronounced a success.

Plans are already completed and preliminary arrangements made to make motion pictures of a series of other laboratory experiments. The new plan calls for complete measurement

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■ BRAND NEW Cine-Kodak model K with an *f*:1.9 lens at a discount; also, a Kodascope model C Projector, slightly used. Write Box 761—Oshkosh, Wisconsin.

■ ARC photo lamp, 6mm. carbon. Tilting lever starts arc. Complete parts and blueprints ready to assemble, $4.50. Assembled lamp, $5.75. Shipping weight, 5 pounds. Please include shipping charges. Blueprint instructions, $0.75. Twin arc available soon. A. F. JOHNSON, 6136 Liebig Avenue, New York City.

■ FILMO 57 Projector—250w., variable resistance, case, $150; Victor 5, Plasmat *f*:1.5, case, $175; Truvision 3C, 39x52, $18; Graflex 1A, Goerz, Doppel *f*:4.3, $30; Zeiss Kolibri, $45; Cinephot, $7. Will trade. Box 115, Movie Makers.

■ $94.50 CAMERA and Projector outfit, $39.50, motor-driven 16mm.; carrying cases; factory packed; only 28 sets—act quickly. Also limited quantity 400 ft. comedies, 28 subjects, $12.00. GROSS CO., 486 Eighth Ave., New York City.

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■ DUOGRAPH Projector, motor-driven—$15.00; Model G DeVry Projector 200 watt—$37.50; B & H Filmo Projector 200 watt, round base—$100.00; B & H Filmo Projector 200 watt, variable resistance and ammeter—$115.00; B & H Filmo Projector 57C-250 watt, variable resistance and ammeter—$150.00; Victor Model 3 Camera 1" *f*:3.5 lens and case—$85.00; Filmo Double Speed 70AA Camera and case—$105.00; Filmo 70A Camera 1" F2 Schneider lens and case—$110.00; Filmo 75 Camera *f*:3.5 Cooke lens and case—$65.00; Model BB Cine-Kodak *f*:1.9 lens and case—$60.00; Cine Ansco Camera 1" *f*:3.5 lens—$55.00; 1" *f*:1.8 Cooke lens, focusing mount—$20.00; 1" *f*:1.5 Wollensak lens in focusing mount—$15.00; 35 MM DeVry Automatic Camera 2" *f*:3.5 Wollensak lens—$50.00; Thalhammer Projector Plates for all model projectors—$5.00 each; Iris Vignetters for Model B Kodak *f*:3.5—$5.00 each. WILLOUGHBYS, 110 West 32nd St., New York.

TRADING OFFERS

■ ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars, 1931 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

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■ SEND in your 100 ft. films, and with 75 cents receive another film of the same length. Must be complete subjects and good condition. EXCLUSIVE FILM EXCHANGE, 732 S. Wabash, Chicago, Ill.

■ COMPLETE your 16mm. pictures with PRINTED titles, 35c each for 10 words; 3c each additional word. Free samples. MIDWEST TITLE SERVICE, 4304 Holmes, Kansas City, Mo.

■ PANCHROMATIC NEGATIVE, 100 ft. daylight loading spools—35mm., $3.00; 16mm., $3.50. Developing, $1.00. Prints, $3.00 each. Titles, 3c per word. C. O. D. if desired. Studio, Box M-2, Hollywood.

FILMS FOR SALE

■ ODD scenes and short subjects 100 ft. guaranteed to be brand new, $1.00 each. REEL SALES COMPANY, 347 Elm Ave., Bogota, N. J.

of results to see whether there is any value in this method of teaching.

The manner of carrying through tests is also arranged. In ten larger universities, two groups of students of equal scholastic ability will be picked. One called the "control group" will study the curriculum in the regular way without the motion pictures, the other, called the "experimental group," will study the same curriculum with the pictures. At the end of the period of study, various measurement tests will be given each group to determine the relative values of the new study method.

■ *Famous Observatories*, 900 feet, concerning various well known centers of astronomical study in the United States and showing the mechanisms employed in this work, is the title of a film made by League member W. B. Stearns, Milton, Mass., for use at the Milton Academy where he is volunteer lecturer on astronomy and navigation and director of the school observatory. Mr. Stearns is now in California where he is attempting to secure a film of the celebrated Mt. Wilson Observatory.

■ Another ally for music appreciation, as pursued in either the home or school, appears in the form of the excellent FitzPatrick film series, *Famous Music Masters*, 16mm. sound subjects on the lives and compositions of the great composers. Accompanied by the Victor Radio Symphony Orchestra and presenting in an authentic manner data which is highly interesting and instructive, these films are admirably fitted to convey, by means of the synchronized disk, indelible impressions of the composer and the era he represents as well as of the beauty of his compositions. Equally appealing for its cultural significance is the FitzPatrick *Traveltalk Series* in which one is taken on personally conducted tours of various countries as guided and explained by a sensitive and experienced traveler.

■ Using motion pictures in classroom instruction, Loomis Havemeyer, assistant professor of anthropology, Yale University, reports that many subjects on primitive people and religions which are suitable for teaching purposes are available. In a course on social evolution, films are used to give a general survey of the theory of evolution by showing the struggle for existence in the lower animal world and also pictures demonstrating mental and physical similarities between men and the higher apes are employed.

Other films Prof. Havemeyer uses are of the life of primitive groups, illustrating hunting, fishing, agriculture and other industries, dance, marriage and religious ceremonies. A film recently produced by League member W. D. Hyde, Jr., on South Africa is among

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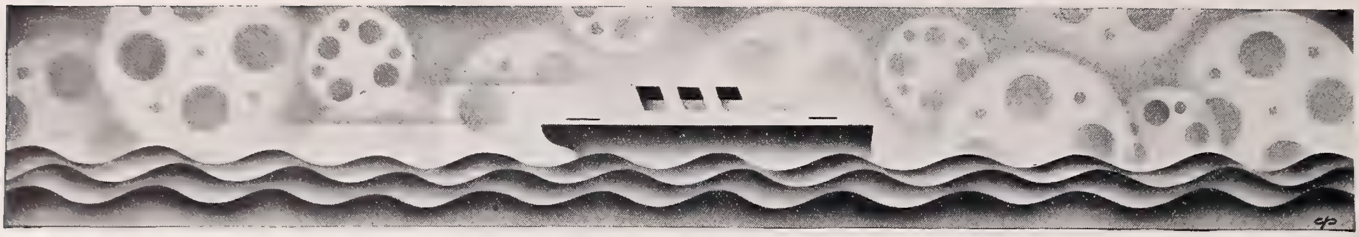

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine—VISIT THEM!

UNITED STATES

ALABAMA

Birmingham: Russell Photo Supply Co., 45 N. 21st St.

ARKANSAS

Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 1729 Tyler Ave.
Glendale: Mowry's Photo Service, 223 S. Brand Monica Blvd.
Hollywood: Bell and Howell Co., 6324 Santa Monica Blvd.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Ries Bros., 1540 Cahuenga Ave.
Strasburg's of Hollywood, 6730 Hollywood Blvd.
Long Beach: Palace Drug Store, 401 E. Ocean St.
Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Billy Burke, 5372 Wilshire Blvd.
California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Wylie Wells Kelley, Film Lab., 829 Harrison St.
Palo Alto: David Keeble.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
Westwood Cinema Studios, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carillo.
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.
Kendrick-Bellamy Co., 16th St. at Stout.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Miami Beach: Cox Studios, Inc., 134—23rd St.
J. R. Willis, 737 Lincoln Rd.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Strand Camera Shop, 9 Second St., North.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
LAROY H. ZEHRBACH, 148½ Walton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 308 S. Wabash Ave. at Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-28 E. William St.
Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington S.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Des Moines Music Co., 810 Walnut St.
Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News & Book Store, 518 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Jamaica Plain: J. M. Linnehan Co., 47 Prince St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.

(Continued on page 294)

subjects used by Prof. Havemeyer, who reports that the students react most favorably to the films as used with regular text book instruction.

■ *The International Review Of Educational Cinematography*, interesting and valuable monthly journal devoted to the various vital phases of the use of motion pictures as a cultural force, and published in Rome in five languages by the International Educational Cinematographic Institute, sponsored by The League Of Nations, is available in the United States through the agency of the World Peace Foundation, 40 Mt. Vernon Street, Boston.

Civic ■ A 16mm. motion camera has been included among the essential items of equipment of the up to date emergency truck which is used by the Department of Public Safety, Jersey City, N. J., for the purpose of more effectively coping with such situations as large fires, riots or strikes, according to John Beggans, director of the Department. The camera is available for filming on any occasion when the Emergency Service Division is called, the resulting records to be utilized for evidence when required and in educational programs.

Church ■ To stimulate rural church attendance, J. P. Grimes, Jacksonville, Florida, is using 16mm. films with greatest effect. Over fifty young people in the Church League attend the showings. Mr. Grimes also plans to acquire a sound projector.

■ Use of motion pictures in church work is covered in the March 21st issues of twenty five publications of The Religious Press Association, Philadelphia, special emphasis being placed on the production and use of 16mm. films in church programs. The many church journals stressing 16mm. motion pictures to their readers attest the widespread recognition of the importance of this medium in religious work.

Conservation ■ A comprehensive collection of 16mm. reels on the state's native birds has been added to the educational exhibits and lecture material of the New Jersey Audubon Society by Beecher S. Bowdish, secretary treasurer. The films are to be used in the work of creating a greater appreciation of the birds, both for their beauty and for their pest eradication activities.

Mr. Bowdish, an expert bird photographer, secured films of the birds last summer off the North Jersey coast on an island preserve frequented by black skimmers, roseate and common terns. The nesting and feeding habits of the birds are shown in the films which are both engrossing and of high educational content. Blinds, a telephoto lens and a remote control were used to secure the studies, Mr. Bowdish reports.

■ To demonstrate the desirability of wild game preservation, Senator F. C. Walcott of Connecticut recently projected for a group of fellow solons a number of 16mm. films on this important conservation subject.

■ Films on fishing, in conjunction with the lecture, *Thou Shalt Not Kill*, are used in the game conservation program of Harrie B. Coe, manager of the State of Maine Publicity Bureau. Fly, as opposed to bait fishing, is encouraged and it is proposed that fish not needed for the camp table be put back into the water. For use in this program, Mr. Coe has requested a print of a film on tying a dry salmon fly, produced by League member Neils Eske Brock of Brooklyn, N. Y., and reported recently in MOVIE MAKERS.

FREE FILMS ■ *Subjects listed are available on loan free except for postage. Films on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, Inc., 105 West 40th St., New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributors where they will be filled in the order received. Dates cannot be promised in advance. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent on Amateur Cinema League membership.*

■ *The Eyes Of Science*, three reels, an amateur educational industrial produced by Dr. James S. Watson and Melville Webber for the Bausch & Lomb Optical Company, deals with the theory, manufacture and application of scientific optical instruments. Photographic trick work is employed with exquisite effect to convey comprehensively various optical principles. This film is suitable for all audiences but should be of especial value for use in science divisions of educational institutions.

■ *Manufacturing Sprague Cast Iron Meters*, two reels, an amateur industrial produced by Leslie Fairchild, engineer of the Sprague Meter Company, is an excellent industrial film of high educational content. It contains some very effective shots of manufacturing operations and machinery and should be of especial interest to engineering schools, public utility companies and those industrial concerns which desire films on machine shop practice for their educational programs for employees.

■ *Making Of Speed Radio Tubes*, one reel, produced by League member L. H. Smith for the Cable Radio Tube Corporation, is an interesting and instructive subject on the manufacture of radio tube parts and their assembly to form the completed product. Good photography and clarity of presentation of subject matter characterize this film which should appeal to the general projectionist among whose interests radio

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(Continued from page 292)

Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet. Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Gallup: Willis-Barnes Co.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
NEW YORK CAMERA EXCHANGE, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
Yonkers: ***JOSEPH F. BLATZHEIM***, 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
FasFoto Finishing Co., 2114 Reading Rd.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
ESCAR MOTION PICTURE SERVICE, INC., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Shamokin: ***JONES HARDWARE***, Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 1306 Walker Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.
Springfield: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

(Continued on page 296)

and talking movies feature, to the school and to those many amateurs contemplating the personal production of an industrial subject.

■ *An Investment In America's Prosperity*, three reels, a Burton Holmes production, depicts in story form the activities of twenty eight of America's leading corporations such as United States Steel, New York Central, Standard Oils, General Electric, American Telephone & Telegraph, International Harvester, Eastman Kodak, DuPont and others. This film is available on 16mm., sound or silent, for group projection.

■ *The Road To Progress*, one reel, produced by B. M. Powell, Inc., for the U. S. Navy Recruiting Bureau, follows the navy recruit through the training period preparatory to his going to sea. The arrival of the recruit at the Naval Training Station at Newport, R. I., is shown, together with glimpses of the physical examination, issue and care of uniform and other items of personal equipment, studies and play activities of the training period. The film is interesting and gives a most comprehensive view of this phase of naval experience. Either silent or synchronized 16mm. prints of *The Road To Progress* are available for large group projection and amateurs should specify which they are equipped to use.

Kiddie komics

[Continued from page 268]

ten cent store. The possible loss of a fish and the future trouble which might be occasioned would be more than compensated by the amusement offered in a picture of a two year old trying to catch a fish in its bowl. Other additions worth making for the collection of family comics are a scene of the cat in the time honored struggle with a piece of taffy and shots of the puppy trying to free himself from pieces of paper tied to his hind feet. Dogs also enjoy a tussle with a piece of taffy and shots of their mouths opening widely and slowly with each bite are very amusing on the screen.

Children are always amusing when they try to do grown up things—a little boy, when he lathers himself and tries to shave like Dad, or a little girl when she raids mother's makeup drawer. They are funnier still when they get into grown up clothes and play at being adults.

The smile of a child who has lost a front tooth is always amusing. The writer's youngest, about to lose his first tooth, is to be the subject of a long desired film. The scenario following would make a very amusing picture and be very easy to produce, given the proper toothless child.

Give Until It Hurts. Characters: one small boy or girl who has lost a front tooth; a mother; a dog. (If the dog is unavailable, a door may be used.) Properties: the lost tooth; a Community Chest or Red Cross poster entitled *Give Until It Hurts;* a string; a ten cent piece. Preparations: file off the rough remains of the tooth root, then dry the backs of the remaining teeth and fasten in the missing one with a narrow strip of adhesive tape.

Scene 1. Medium view of the child looking at the poster, *Give Until It Hurts.* If a dog is used, it sits beside the child. Scene 2. Near view of the child looking into pockets or purse and finding them empty. Scene 3. Closeup of the child looking discouraged and then having an idea. Feels tooth. It is loose. Nods head and smiles as if the idea is good. Scene 4. Long shot as child runs away followed by dog. Scene 5. Medium view of child tying string to dog's collar. Scene 6. Near view of child tying other end of string to tooth. (This can be pantomimed and not actually done). Scene 7. Long shot of child throwing stick for dog to fetch. As dog runs, child clasps hand over mouth. Scene 8. Closeup of child grinning. The tooth is out. Scene 9. Long shot of dog returning with stick and child untying tooth from string. Scene 10. Medium view of child showing tooth to mother and pointing to empty place in mouth. Mother smiles, pats child on shoulder and commends him for bravery. Gives him a dime. Scene 11. Long shot of child running up to poster from the direction in which he first ran away from it. He stops and looks up at it. The dog is by him. Scene 12. Closeup of child smiling at poster and holding up dime. Scene 13. Long shot of child and dog running as if on their way to contribute dime.

It is reported that those highest paid on the staffs of companies producing million dollar comedies are the gag men. It may not be possible for the amateur to realize a million dollars on his "kiddie komics," but it may be safely guaranteed that it would take a lot to buy them from him ten years later.

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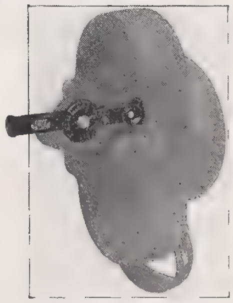

Made by the makers of The
LEICA CAMERA

(Continued from page 294)

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 226 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Victoria LaCerte, 316 Washington St.
Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty. Ltd., East St.
Toowoomba: Kodak (Australasia) Pty. Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty. Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., Ouvidor No. 88.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.
Victoria: W. B. Young, Mot. Pic. Dept., 502 Union Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Kingston: Thomson Photo Specialty Company, 69 Clarence St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
Eckhardt and Pieper, Castilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanhai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St., Cheapside.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Westminister Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Tiranty, 91 Rue Lafayette.
I: M. Assemat, 95 Rue des Petits-Champs.
VI: Grande Librarie Universelle, 84 Boulevard St. Michel.
IX: Jose Corti Library, 6 Rue de Clichy.
XVII: LeGrimoire, 182 Blvd. Berthier.

GERMANY

Berlin, S.42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Agèntschap N. V. Roosen, Frederik Hendriklaan 78.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmebabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continentl Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Bombay 4: Movie Camera Co., Walker House, Lamington Rd.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
R. Konishi and Co., Nagahoribashi-Suji.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe BabyAgency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd. 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak (Australasia) Pty. Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak (Australasia) Pty., Ltd., 40 Princes St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

SCOTLAND

Aberdeen: James E. Henderson, Ltd,, 164 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Amrein-Graf, 27 Quai des Bergues.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm, Kienast & Co.), Bahnofstr, 61

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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MOVIE MAKERS

Closeups—What amateurs are doing

JAMES W. MOORE

■ *It's A D. W. DeReel Super Jewel.* There, in the final trailer, is summarized the keynote of *Hearts Of The West*, one of the most delightful amateur films that has come to League headquarters in many months. A satire of all of the classic and appealing attributes of our earlier, more naive cinema, this perfect burlesque depicts the troubled course of true love in the hearts of the golden haired darling of the Lone Star Cafe and her silent, strong and two gunned lover. As the last reel starts, the leering, mustachioed villain has the poor heroine shrinking "in his power." But he has not reckoned on the indomitable courage of the hero and the touching loyalty of his cowboy pals for, as the reel flickers to an end, the wages of sin have been meted out, virtue has triumphed and all is honeyed happiness in a soft focus, final clinch. Theodore Huff of Englewood, N. J., in the person of D. W. DeReel, wrote, set, costumed, directed, photographed and edited this epic of pure love on the purple plains. His actors were the neighborhood kids, playing their parts with splendid seriousness. His desert was a sandpit in suburban New Jersey; his cactus, cardboard that sometimes failed to stand, and his hero, in a closeup, rode desperately in one spot to the rescue as the same scenery streamed away behind him on an endless painted cyclorama.

■ Traveling on a freighter from the mainland to Hawaii, League member C. V. Bracher made fine use of the chance to photograph the ship from stem to stern. His film, recently viewed at League headquarters, demonstrates effectively the cinematic possibilities on shipboard, outlined in an article, *Ship Shots*, in an earlier issue of MOVIE MAKERS. Cargo comes aboard, there is a burst of steam from the whistle, the engine room telegraph on the bridge moves to slow, half and full speed ahead. The ship is at sea with the taffrail log streaming off the stern, the second mate on watch and, at noon, the skipper shooting the sun. Then, triumph of fast lenses, the film portrays the engine room and its gleaming power of pistons, driving the ship steadily forward. A very beautiful film, indeed!

■ It was the true spirit of the amateur that prompted A. J. Villiers and Ronald Walker to make the film record of vanishing Cape Horn sailers told of in Mr. Villiers' book, *By Way Of Cape Horn.* Professional sea stuff disgusted them and so, without practical movie making experience and staking everything on the venture, they shipped before the mast on the ship *Grace Harwar*, having hurriedly equipped themselves with two spring driven 35 mm. cameras and 7,000 feet of unexposed film. "We wanted to make something real, no matter what imperfections it might have," Villiers writes. Walker was experienced in still photography but he was killed in an accident aloft, two weeks before they had rounded the Horn. Villiers carried on hopefully but blindly and it was not until England was reached that he could learn if there was a foot of good pictures. But the film was ninety eight percent good and a large part of it was purchased by British Educational as the backbone of its film, *Windjammer*. In an early issue of MOVIE MAKERS Mr. Villiers will tell in detail of his arduous filming adventure. Probably few amateurs can hope to follow this specific lead but it might well suggest the filming of other fast disappearing subjects—local landmarks or social customs of another age—for pleasant and valuable cinematographic study.

Virtue triumphs in juvenile photoplay, "Hearts of the West"

Theodore Huff

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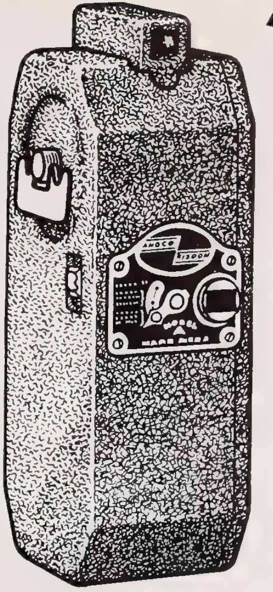

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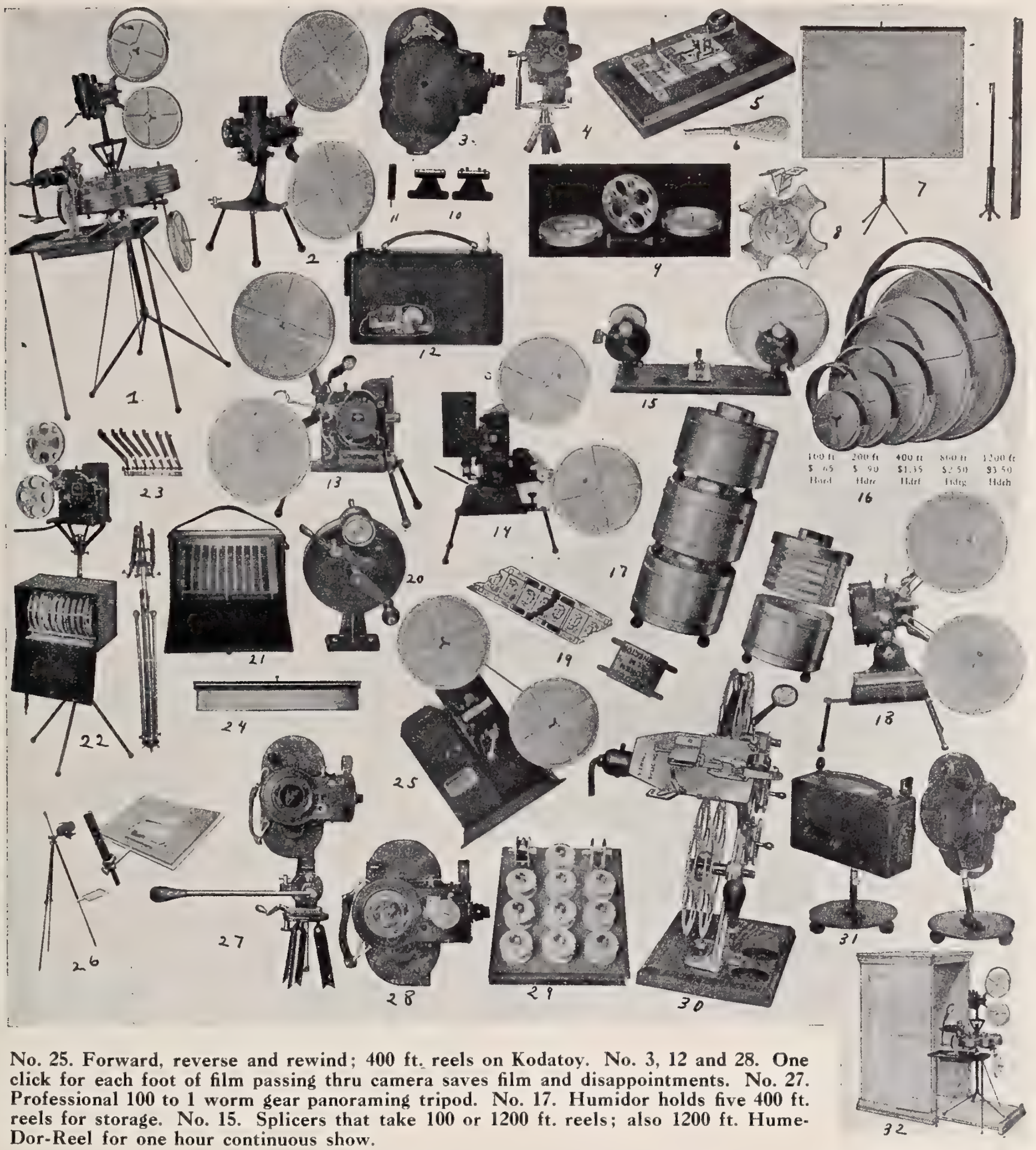

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softly diffused
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Kodalite, Model B, simplifies indoor movie making

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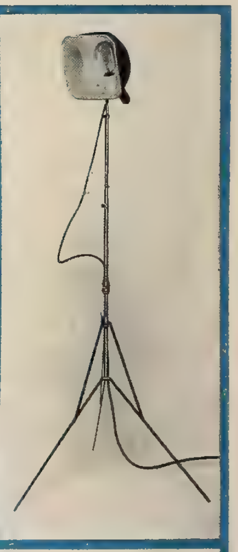
Rochester, New York



Kodalite, Model B. Single unit with stand and cord, $15.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

UNE, 1931

25c

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SAFETY FILM
For use in 16 mm. Cine Cameras
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With the introduction of the new Model 57 Movie Camera—DeVry, more than ever before, makes it easy and economical to take your own movies. Only $57.50 for a 16 mm. camera with *f*:3.5 lens, universal focus—*made by QRS-DeVry!*

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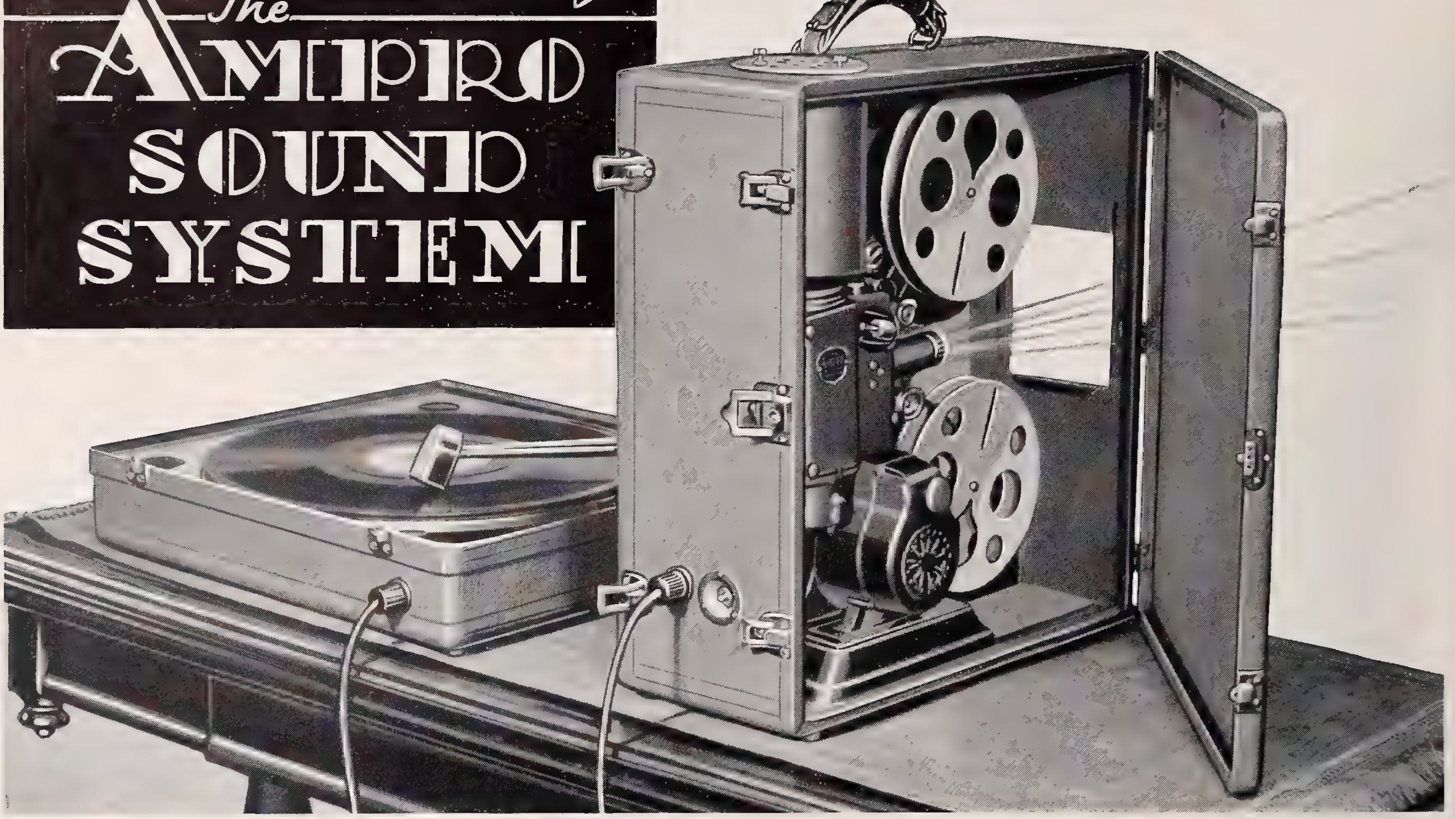


PERFECT 16MM. SOUND *for Industrial, Educational and Home Use*

The Ampro Sound System is contained in two cases, both nearly alike in size and weight. One contains the projector and turntable unit. The other, the amplifier and speaker with accommodation for six reels, six records, and the necessary connecting cords. The following features distinguish the Ampro Sound System.

FLEXIBILITY—The Ampro Sound System may be used in a variety of ways:

24 frames per second film speed with 33-1/3 R.P.M. turntable speed;

16 frames per second film speed with 33-1/3 R.P.M. turntable speed;

16 frames per second film speed with 80 R.P.M. turntable speed;

16 frames per second film speed without sound accompaniment;

Electrical sound reproduction at 33-1/3 R.P.M. turntable speed;

Electrical sound reproduction at 80 R.P.M. turntable speed.

PROFESSIONAL RESULTS—Pictures up to 9x12 feet can be shown with the Ampro Sound System at distances up to 100 feet. The amplifier will easily take care of a hall holding 1000 persons.

CONSTANT SPEED—There is no fussing with speed regulators on the Ampro Sound System. The motor has been especially designed for constant speed over a range between 100-120 volts. This uniformity of speed is largely responsible for the exceptional tone quality obtained.

RUGGEDNESS—The Ampro Sound System is not a silent projector, adapted for sound. Rather, it has been designed from the ground up for the higher speeds of sound pictures and for the more intense usage to which a sound unit is put in industrial and educational work.

EASE OF OPERATION—One button controls volume. A switch stops and starts the projector. Two automatic pilot lights—one over the turntable and one on the projector—eliminate the necessity for turning on lights for rethreading after each reel.

QUICK SET-UP—Approximately two minutes are sufficient to set up the apparatus and have the show on the screen. No ground wires to connect. Three cords to plug in and the show is on.

MUSIC WHILE THREADING—The turntable load is entirely segregated from the projector, so that the latter's mechanism is not subjected to additional wear. This also makes it possible to have the turntable operating and to give the audience musical entertainment while the projector is being threaded.

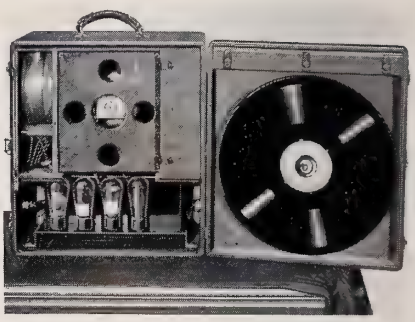
STARTING—The film is threaded in the usual way and a knob is provided which is rotated until the starting frame is projected on the small screen within the projector case. The audience is not annoyed by the operator having to find the starting frame on the screen.

PORTABILITY—The combined weight of both units is approximately 85 lbs.

BEAUTY—The Ampro Sound System, in its two cases, presents a most attractive appearance. The brown leatherette cases with their nickeled trim and the artistic design of the speaker grill make the Ampro Sound System harmonize with any environment. Complete with rainproof, slip-cover covers and microphone jack, $575.

The Ampro Corporation

2839 N. WESTERN AVENUE...........CHICAGO
545 FIFTH AVENUE..................NEW YORK
6058 SUNSET BOULEVARD.........HOLLYWOOD
192 SUNNYSIDE AVENUE......TORONTO, ONT.



Note the easy accessibility of films, cords and records. Also observe that tubes may be instantly replaced without removing the amplifier.

Only two cases to carry, and everything needed contained therein. The Ampro Sound System is simplicity itself!

AMPRO PRECISION PROJECTORS

MAY 27 1931

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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Here it is—neat, compact, efficient, finely made—the Filmo 75 equipped to take movies in color at a price appreciably lower than any other camera. Always ready for use with its new jewel-like Cooke F 1.8 speed lens and Kodacolor filters, the Filmo 75 is as dependable and as capable of fine photography as any other Filmo Camera. Choice of three colors. Comes complete with case. Write for folder. Bell & Howell Co., 1843 Larchmont Ave., Chicago, Illinois.

Cooke Telephoto Lenses

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Five new Pathe 16mm. sound releases at $45 per 400 ft. reel with sound disc are announced this month.

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BIG TEN CHAMPIONS . . . Training circus animals in Florida winter quarters. One reel.

SPILLS AND THRILLS . . . Water sports in Florida. Thrills galore. One reel.

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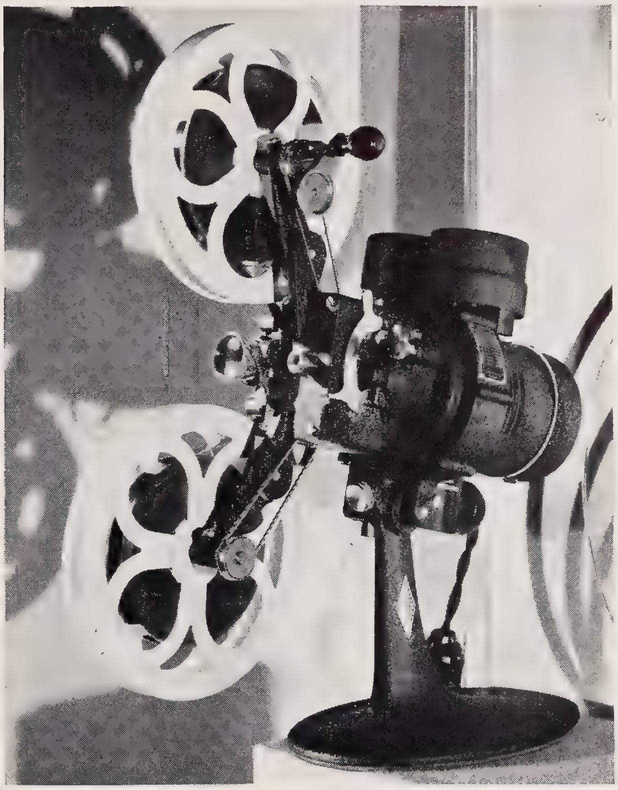
THE RACKETEER . . . with Robert Armstrong and Carol Lombard. A romance of New York's underworld. Seven reels.

New Sport Case for Filmo 70-D

Smart in appearance, sturdily bound in leather, this new Filmo sport case is covered in imported Toile Basque, a tough canvas-like fabric with striping in blue and orange. Size B, for Filmo 70-D with 4-inch lens, $25. Size C, for 6-inch lens, $30.

41%* More Light
with the
Filmo 57-GG
375 Watt Projector

******Actual photo-electric cell tests in Bell & Howell Laboratories show that the new Filmo 375-watt lamp emits 41% more light than 250 watt systems*



The new Filmo 57-GG 375 Watt Projector recently cast a 16-foot screen image ninety feet from the booth to the stage of Orchestra Hall, Chicago. The picture was clear and brilliant from every seat. Think what this startling illumination can do for your Kodacolor pictures, giving not only new brilliance but also permitting longer projection distance and larger screen images. For your black and white films, the difference is even more striking. Write for folder. Bell & Howell Co., 1843 Larchmont Ave., Chicago, Illinois.

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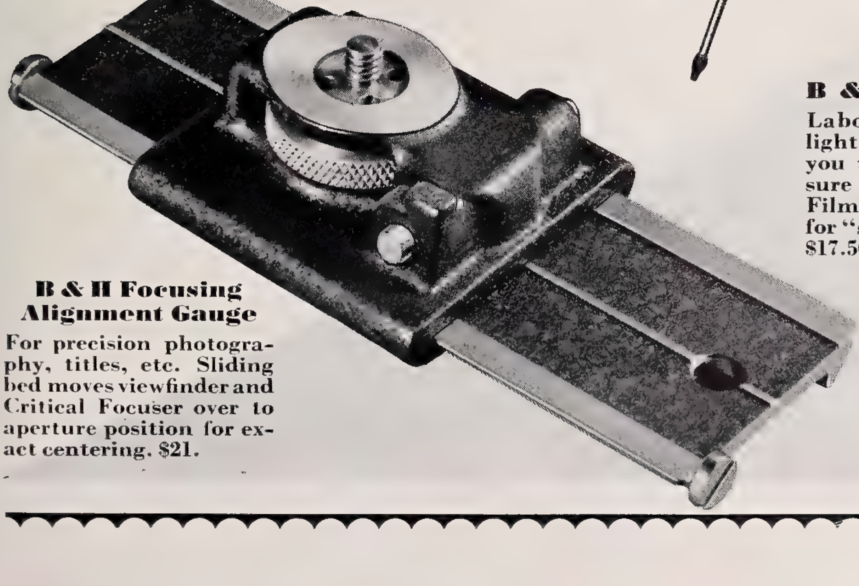

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Willoughbys

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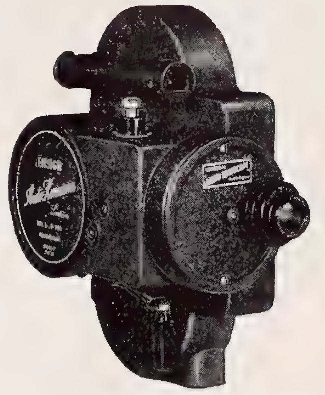

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including handsome velvet lined case of real leather, hand sewn.

It provides every feature needed for the making of consistently good 16mm. motion pictures.

Shutter operation is particularly smooth, even at 64 exposures per second.

The variable pressure device on the film gate prevents in-and-out-of-focus pictures by keeping the film exactly in the focal plane at all speeds.

The double-spring motor will handle 30 feet of film at one winding or, if spring is released, camera may be operated by hand crank.

Lens equipment is the Cinar *f*:2.6, 1" focus anastigmat. An exposure scale is fitted in the cover of the camera. The viewfinder is exceptionally brilliant and accurate.

Three shutter speeds are provided: 8 per second for poor light conditions or comedy effects; 16 per second for normal conditions (release button may be locked in "on" position); and 64 per second for slow motion.

The camera is made throughout of die castings, machined to very fine limits. Exterior handsomely finished in lacquer.

To appreciate these and many other features, you should inspect the Ensign Auto-Kinecam. We invite you to examine it at our store or at your local dealer. Descriptive booklet on request.

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Record the colors of summer with Kodacolor Film and a Kodacolor Lens. Your Filmo, Ensign, Victor or any other 16mm. camera can be equipped with any of the following lenses—

1" Cooke *f*:1.8 with Kodacolor Filter	$75.00
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The Kodacolor Filters may be removed so that the full speed of the lens can be used when working under poor light conditions.

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FIRST AID FOR FOCUS

DIST the new direct distance meter, now makes it possible for the owner of any fast working or long focus lens to obtain absolutely correct distance setting for any object from 15 inches to infinity. Simplicity of operation has made the Dist Meter extremely popular among amateur movie enthusiasts as well as all camera users.

To operate, the instrument is simply pointed at the object while the user sights through the magnifying eyepiece; the outer barrel is turned until the image is sharp on the ground glass and the distance is then read on the scale.

Particularly recommended for Kodacolor work with wide open lens.

Price $12 complete with case

EDITORIAL

INCREASINGLY, amateur movies are reversing a process of commercial motion pictures that has not infrequently been the cause of criticism addressed to theatrical films produced in the United States. Nervous and irritated people, living in countries whose motion picture industries have been less extensively developed than those of the United States, have alleged, from time to time, that what they have loosely termed "American films"—forgetting that the American continents are divided into three geographical and many governmental entities—are rapidly remaking the concepts of the whole world and are substituting United States ideas of living for those of other nations.

To what extent theatrical motion pictures are supplanting old ideas with new is something neither practicable nor important to determine, because all of the processes of modern life are doing the same thing to some degree. It comes with surprise to residents of the United States that the Hollywood concepts of their country should be taken seriously abroad, so much are these concepts things out of "never never land," extravagant dreams and diverting unrealities, designed to entertain by their very exaggeration. The United States "goes to the movies" to forget its realities and not to intensify them.

Whatever of "Americanization" may be charged to commercial movies must surely be offset in part by the exactly counter effect of amateur films, so far as citizens of the United States are concerned. During this month of June the annual exodus commences in earnest and ships will depart for other shores loaded with filmers whose returning luggage will be appreciably heavier by thousands of feet of pictures to recall what these voyagers have seen in places vastly different to their own homes. Surely here is Europeanization, Asiaticafation, Africanization, what not. Let the proud states of the North American Union beware of these insidious coils of celluloid with their subtle messages of suggestion!

Whether the theatrical films of the United States are proselyters and whether the amateur travel reels brought back to its shores are affecting the future of this North American republic are subjects for chauvinists and alarmists. One thing is reasonably certain. Amateur movies are spread over enough of the world to insure a wide interchange of recreatable memories. Perhaps there are more travelers from the United States just now than toward them; if so, the advantage and not the danger lies with that country, the advantage of leisurely examination, leisurely comparison and leisurely evaluation of things foreign with things domestic. Amateur movies can never be predominantly nationalistic. They must always trend toward cosmopolitanism and must progress toward that tolerance and that understanding of other peoples and of other viewpoints which mark the true citizen of the world.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates MOVIE MAKERS.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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105 W. 40TH STREET, NEW YORK, NEW YORK, U. S. A.

Ewing Galloway

Guides for globe trotters

ANDRE LA VARRE

In which a travel movie expert tells how he makes them

AN AMATEUR motion picture camera gives eyes to memory and, through it, all of the beautiful things one has seen on a trip abroad may be preserved. However, unlike memory, the movie camera is not automatically selective. After a few years are past, only the highlights of a trip are remembered while the movie film preserves whatever was desired. Hence, if the choice of material for the camera has been wise, the film will grow in value in later years. But, if a picture is to have a continuously increasing value, it is vital that the selection of scenes and continuity shall have been made with care and thought.

Those who are taking their movie cameras abroad for the first time may quickly conclude it is only necessary to point the camera here and there and all the interesting things desired will be recorded. Perhaps, if thousands of feet of film were exposed in this fashion, enough could be found to make some sort of a presentable picture but, inevitably, the edited film would consist of a series of distant shots of streets, hotels and boats with closeups only of members of the party. Whether a passable film could be obtained or not, it is decidedly more economical to make selections before filming than afterwards.

A good opening scene for an European travel film is a long shot of the boat made from a position far enough away to include the whole ship without "panoraming." This scene, followed by a three quarters shot of the bow and then by a view from the deck looking back toward the pier as the ship leaves her berth, makes an effective sequence. Then could come several shots of the receding shore, made always with some part of the ship in the foreground to emphasize the fact that one is on the boat and to add to the composition. The introduction could be completed with several scenes made with the camera pointed forward toward the rigging and the open sea beyond.

The crossing may be represented by pictures of the passengers strolling about the deck or reclining comfortably in steamer chairs, having morning bouillon or afternoon tea. Deck sports offer opportunities for interesting sequences but care must be taken that they are not too long. A shot of a girl looking off to the horizon, as she stands at the rail facing the wind with a loose scarf streaming behind, furnishes an excellent climax to scenes of the happiness of life aboard ship.

Landing at Plymouth or Cherbourg offers opportunity to film the tender that meets the ship. Then could follow scenes of the porters handling the baggage and, to close the sequence, a view of the receding ship made from the tender with the flag of the country being visited in the foreground offering welcome.

From this point on, in order to get the best results with a movie camera, it is necessary to know something of the people and the country being visited. Sufficient information can be readily acquired from a good guide book. The writer has always found Baedeker particularly useful in filming. Do not scorn the guide book as a filming chart, for the excellence of the finished film will depend more upon treatment of the important points of interest than upon inclusion of out of the way subjects. Another helpful aid is the picture postal made by local photographers and sold in quantities at stands and in the streets. The most interesting of these which picture the city or countryside being visited will suggest subjects for filming as well as camera viewpoints. To use such cards is to profit by the long experience of the local photographer who has had ample leisure to study the photographic possibilities of the place. Since the motion picture camera possesses so much greater potentialities than the still, surprising cinematic beauty may often be achieved if an exact angle used in one of these postcards is followed in making the movie. The postcards should be preserved, for the descriptive wordings on the back may be useful in writing titles.

Maps are as useful in a filming excursion as in a sight seeing tour. They may often be purchased from street vendors, themselves interesting camera subjects. If practical, note on the maps the directions the buildings or monuments face, for it will be very useful to know whether they can be best filmed in morning or afternoon light. This facilitates making plans.

Walk among the people in the streets and watch them at their every day jobs. This offers opportunity to make many entertaining sequences which add greatly to the film. Sit down at a sidewalk cafe and, after ordering refreshments, take out pencil and pad and note the activities that are most interesting and novel. Watch your neighbors, take out the movie camera and casually lay it on the table. The action of neighbors, the cafe service and the passing pageant on the street and sidewalk are all possibilities for amusing scenes. Never handle the camera conspicuously and, if you happen to offend, a smile and apologies go further than anything else in smoothing out unpleasantness. Some of the most natural pictures the writer has ever secured have been made while seated at the corner table of the *Café de la Paix* with the camera mounted on a four inch tripod placed on the table beside the glass. During sessions as long as three hours, nobody has ever suspected he was being filmed. This method of getting typical sidewalk and boulevard scenes is comfortable and has other advantages than purely cinematic ones.

Postcard viewpoints often suggest good shots for the cine

Sequences of the people at play should be an important feature of the film of each country visited. A hotel porter can always tell one what the people of his city do on Sundays and holidays and, armed with this information, unusual pictures may be had as well as an enjoyable afternoon. Europeans live more out of doors than people in this country, hence there are many more chances to get scenes of typical activities abroad than here. In Germany, Austria and Switzerland, on a holiday, thousands will be found out walking with packs on their backs and heavy shoes on their feet. The hikers and mountain climbers furnish action and local color to combine with scenic treatments. In France and England, the small car, the motorcycle or the bicycle are popular for Sunday outings. In Holland and Denmark the bicycle takes first place, even special roads having been built for the cyclists. The various methods of holiday amusement suggest a continuity theme or perhaps a motif for reels, each on a separate country.

Travel is really a study in dramatic contrasts and, when these dramatic contrasts are captured on film, a picture has been made that is bound to be universally interesting. Everywhere the traveling movie maker goes, such contrasts suggest themselves. In Tyrol the men wear quaint hats adorned with little feathers. Their single horse carriages and wagons have but one shaft rather than two. Their cows are housed in the ground floor of the farmhouse. While the English keep to the left instead of the right, it seems the custom of Spaniards and Italians to keep to the center. Small children in Paris wear white gloves when they play, while those in some places wear nothing at all. All of these national or local characteristics and customs in work, play, dress and traffic offer an inexhaustible dramatic store for the amateur movie camera. Books on travel will help in choosing the best.

But, whether a superb cinematic record of the architectural gems of Europe, a vital drama of native life or simply a first rate travelog is achieved, the inclusion of many shots of Brother Bill or Sister Jane wandering aimlessly through the scenes or posing affectedly against whatever is being filmed will be disastrous to the film's appeal. Yet, one of the first reasons for having a movie camera is to get records and pictures of friends and relatives and such scenes are sometimes among the most charming a movie amateur may make. The answer to this problem which besets every traveling amateur cameraman, unless he shuns all human relationship, is to use family, relatives and friends as part of his "set" and never to leave them to their own devices unless he wishes to use such scenes privately. Stop for a moment before beginning to film and plan out some action which will fit the occasion and the background. However slight, this action will be much better than nothing. In many cases, it will be found that the human element is an actual asset to the composition and the movement of a scene, but never unless the presence of the person has some meaning. A very good device to produce natural action is to tell the subject what to do and to carry on until the act is completed. Turn away from the subject in order to divert attention from the camera until he gets well started and then turn back and film the scene. For example, suppose that it was wished to film mother feeding the pigeons before St. Mark's. She could be told what to do and then the cameraman could turn away and, as she approached the vendor to buy the grain, he could turn the camera and catch a natural scene. Mother talks to the grain seller and, although he does not understand, it matters little for the picture is secured. When mother is actually feeding the pigeons, her attention will be fixed on them and, consequently, she will have no reason to look at the camera. Whenever possible, plan the action so that the subject will have something to do that will require or attract his interest. When a subject looks at the lens the illusion of accompanying him which the audience should experience is lost. The magic of the silver screen is broken and the audience, as well as the subject, at once become conscious of the camera and nine tenths of the charm of the movie has vanished into thin air. Traveling, however, offers some of the best filming material available to an amateur movie maker and a travel film may be one of the most attractive features of the home movie program if pains are taken to get good subject matter, select suitable camera viewpoints and build up leisurely sequences. The continuous success of professional travel films in theatres indicates their appeal. An amateur has as good an opportunity as a professional.

Andre La Varre

Blue ribbon films

DR. KINEMA

The doctor reflects on the lessons of a recent film contest

THE fat's in the fire and there will be the Old Harry to pay this summer. I hate to think of the miles of perfectly good film that is going to find its way into the ash barrel next fall. The competition just concluded between the New York, New Jersey and Connecticut amateurs is responsible. The one topic of conversation among these amateurs today is whether a motion picture *must* have motion first, last and always or whether continuity of sequences is more important. I'll bet those judges who had the delicate task of picking the winners out of the eight films qualifying for the finals had a sweet time of it deciding things. I saw all the competing films screened at one of the clubs and I confess I subscribe to the findings of the judges. I think they did a good job. But the way the members divided up into little groups after the screening and argued with each other indicated that everybody did not agree. I heard one group wrangle over whether *Sunsets*, the film that got third prize, was or was not cinematic. One side insisted it was because the ripples in the water were motion. The other side insisted that there must be something more than ripples rippling and that the principal objects should be in motion.

Nature in many moods starred in contest winners

Every amateur who considers himself more than a snapshooter should see these winning films. They are all nondramatic, all normal and healthy conceptions, all beautiful photographically and all possess good editing, cutting, continuity and logic. They are the forerunners of what amateur movies are going to be. I got all steamed up over them and I shall contribute to the film that goes into the ash barrel this summer. As must be the case wherever these winning films are shown, an inspiration to go out and make a world beater is built up in the breast of every cameraman who sees them.

Publishers

The film winning first prize was entitled, *Poetry Of Nature*. I shall not attempt to go into detail on who made the films or to what club he belonged. All I want to rush into print over is that which made the films win. I have fought and bled over this problem for several years because I believe it is the heart and soul of amateur motion pictures.

The *Poetry Of Nature* film probably won because it had more striking scenes in it than any other, because those scenes were so arranged that things got better and better and more and more interesting as the film went on and built up the thought in every one's mind that there would be a regular knockout at the end, which there was. Of course, this is a vulgar way of saying that it had the best continuity in the sequences, better hanging together of the individual scenes in each sequence, and that, when it was all over, the notion was conveyed that the chap who made the film had a very real and definite idea, that it was a good idea and that he got it over very forcefully.

Its runner up was *The Sea*. This had an idea, but it was not as definite as that of *Poetry Of Nature*. It could be seen that the maker of this film sat himself down and got together all his best marine shots, catalogued them, built up an idea around them and then strung together those that best fitted the purpose. He made an interesting film of it all right and it was just a hair more of a parade of pretty shots than the other. He paraded a lot of beautiful views of the sea and showed how stately a thing is a ship sailing through the water and how moody and menacing and mysterious is the sea always, but how you love it just the same. And you agreed with him. But the idea did not have quite the heft in it that *Poetry Of Nature* had, nor was it quite as specific.

The third position was given to a film called *Sunsets*. Again there was a run of striking shots taken against the light in late afternoon some place where they had palm trees which are always a big asset in any picture. But the heft of the idea of the film was less than in either of the other two. It also suffered some on account of there being so much in the way of sunsets in the other competing films. Sunsets are the one thing that every amateur stocks up on early in his career. I think we have screened every kind of a sunset there ever was or ever will be on sea or land. It has to be a whale of a sunset these days to get notice. So, I say, this film sort of got a sock in the eye on account of its subject matter. It was awfully good and had an assortment of sunsets which in a sunset competition would

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Telling off television

C. L. EDSON

In which fancy and facts are mixed with baseball and film

"YOU must remember that Uncle Bob's a kidder," said Jimmy Carson, seventeen, to his younger brother Donald. "You can't depend on the promise of a kidder. Are you the kind of softie that believes what a kidder promises you?"

"What's a kidder?" asked Donald, his eyes big with apprehension.

"A kidder is a man who jokes with people without letting them know exactly what he means. He lets you think one thing but what he says means two things. Uncle Bob is a professional joker. He could promise the moon to a baby and the baby would think he actually was going to get the moon. That's why you can't depend on what's what, who's who or what have you when you're talking with Uncle Bob. What do you suppose he really meant when he promised to take us to a television demonstration tomorrow?"

"I think Uncle Bob is all right," said Donald in a wavering voice that was almost tearful with doubt. "When he promised to show us his television instrument, he must have meant what he said. What two different things could that mean?"

"Listen, kid brother. You've got a lot to learn. Uncle Bob made that promise in the presence of Dad, didn't he? Well, he was helping Dad get our minds off that movie camera. He heard what I asked Dad to buy and take with us to the big game. It wasn't any television instrument, was it?"

Donald said nothing.

"You heard me the first time. And Dad heard me the first time. And this wasn't the first time I've asked him in your presence, either. But this is the first time I asked him in the presence of Uncle Bob Carson. Now do you get me?"

"Yes, you asked him when Uncle Bob was here because maybe Uncle Bob would take the hint and buy you the camera himself."

"Now you're beginning to show human intelligence, Don. The first hundred years are the dumbest. I hoped Uncle Bob would either give us the camera himself or advise Dad to do it. But he sided with Dad instead of siding with us. Now whose fault was that, Don?"

"I don't know."

"You don't know? And you were the one that spilled the beans yourself. He asked you what scientific developments were of greatest interest to you these days. And you blabbed out 'television.' Your cue was to yell for the camera. Uncle Bob left it wide open to you. Why on earth did you say television?"

"I thought he meant—"

"You thought! The fact is you didn't think; you were caught without any thought whatsoever. Wise old heads like Dad and Bob are thinking all the time. I'm on to their game. I'm seventeen years old, Buddy, and, if you'd had sense enough to lay dead and keep your mouth closed, I would have played a man's game against those fellows."

The father of the two boys, James J. Carson, was beginning to meet with considerable success in the banking business, crowning a career of unusual hard work which began in boyhood and became arduous and especially galling when he had to work his way through college. Outside work had prevented his attending any of the baseball games during his first three years and only in his senior year had he been able, at some sacrifice, to go to the games, although his university was famous for its husky, farm bred ball players and young Jim Carson had been one of the ardent rooters for "Old Siwash" as it was known in familiar nickname throughout the country.

Now, in after years, when he was able to indulge in the amusements which his earlier stringency had denied him, he made it a special point to attend the "big game," taking his family with him, to watch his dear "Old Siwash" battle the traditional foe. This year they were to be accompanied by his brother Bob, the humorist and public entertainer, nicknamed "The Man From Arkansaw," who had attended Old Siwash for a year or so but had abandoned the hard life of a selfsupporting student for the more glamorous life of a rodeo performer and stage comedian. It was while arranging plans with Brother Bob for attending the big game that the subject of buying a camera to film it came up.

"You sure made a fatal mistake," young Jimmy continued to admonish poor Donald, "when you told Uncle Bob that television was what interested you most."

"Well, I had just been reading an article on television and he saw me reading it. He was looking at the magazine. And I told him I thought it the most interesting thing that has yet been achieved."

"Been achieved? My eye. Don't you see where he put a fast one over on you, Donald? You think television has been achieved. And he let you think so. Why it's just at its beginnings. He's a kidder. He kidded you, see?"

"How did he kid me?" Donald's lips were almost pouting.

"Television hasn't been made practical yet. Don't you understand that, Donald? Television has not been made to work satisfactorily yet but movie cameras have."

"But maybe television *has*."

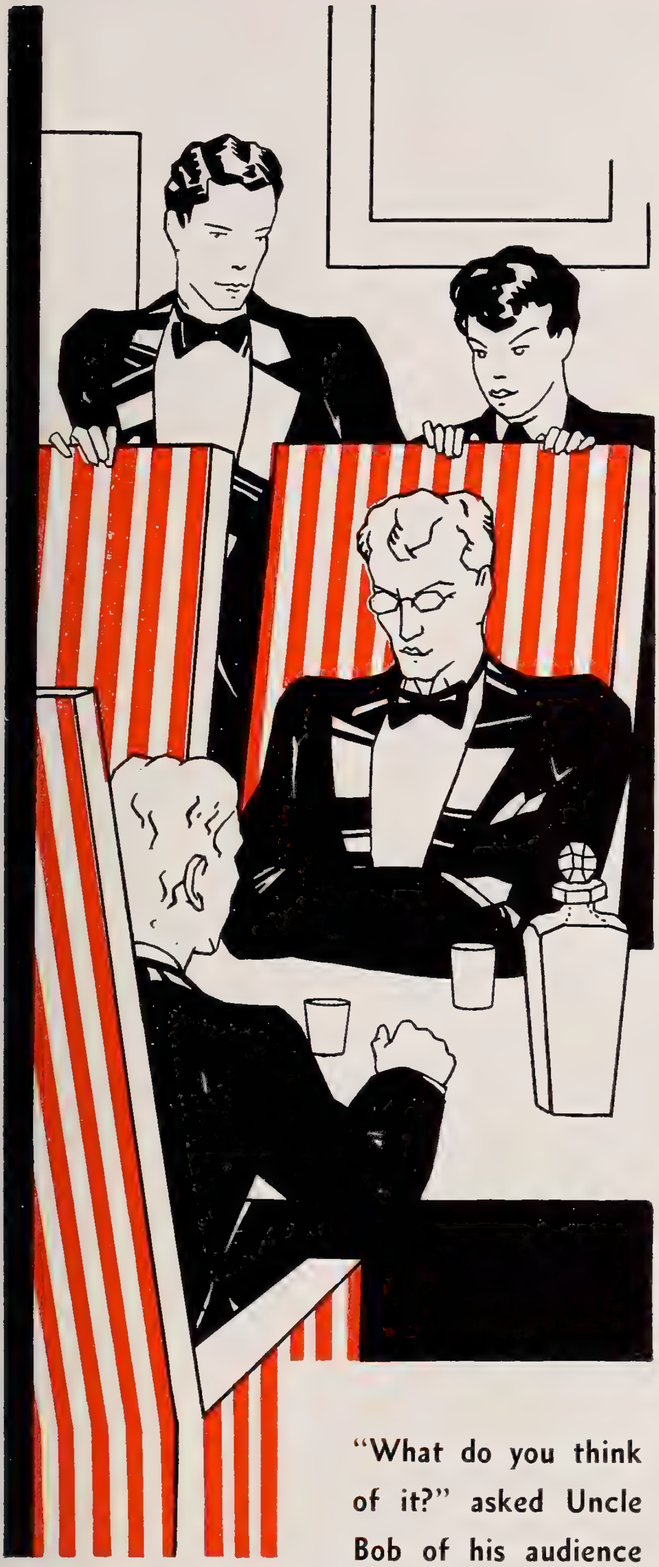
"Maybe? How? Where do you get that idea, boy?"

"Uncle Bob said he would show it to us."

"And when he told you that 'stuff and nonsense' what do you suppose he meant?"

"He wasn't lying." Donald stammered out the words.

"He was *kidding*, not lying. I told you that Uncle Bob is the world's greatest kidder. That's what makes him a professional entertainer; that's why he got rich at it. He kids the American follies. He kids Congress and bathing beauty conventions and that kind of stuff. When a question becomes irritating he laughs it off, see? He shows us how to laugh off our troubles; that's why he is popular. When he saw Dad was irritated by our insistence on a movie camera, he thought the best way to end the whole discussion was to promise us something better than a movie camera. In the end we'll have to laugh it off. He promised to show us his home television outfit. Remember what he said? He said that in this television instrument



"What do you think of it?" asked Uncle Bob of his audience

you could see results in advance. You could turn a dial on the television cabinet before a game and see how the game would come out. Do you believe that's possible?"

"I don't know whether it is or not. Uncle Bob said he would show it to us at his house tomorrow. I'm going to go and see it. Are you going, Jimmy?" A tear ran down his cheek but Donald was too game to wipe it off; he waited for Jimmy to answer yes or no.

"Well, I'm going over there, of course. I'll see it if it's there."

"Then you believe Uncle Bob meant what he said?"

"He's got to show me."

The little group of prospective television witnesses that sat down in the semidarkened library of Bob Carson's apartment was like a family circle gathered around a spirit medium hoping to catch a glimpse of a departed loved one. An air of hair raising mystery hung over the audience, affecting the old folks and youngsters alike. Bob Carson was describing the forthcoming experiment in his best graveyard manner and, although it was supposed to be pure science, he made it sound as eerie as a watch party in a haunted house.

To the old folks, the seance really was becoming haunted with memories of other days. But, instead of the departed spirit of Old Siwash, they were being promised a glimpse, by television, of her baseball heroes of today as they would be performing in the big game on the morrow.

"Now everybody watch that ground glass mirror. My assistants tell me they are ready to bring on the vision."

Slowly through a flickering of faint light the images of human beings began appearing on the whitened mirror. The hair began lifting on the back of the boys' heads. They heard their father utter a sigh which showed he was as startled as they. The figures became more and more distinct as the excited watchers got control of their nerves and steadied down to study the phenomenon.

Yes, they could see the baseball players warming up. The band of Old Siwash, playing college airs, had paraded around the diamond. The college insignia was recognizable. The experiment was a success!

Their father was staring like a man conjured and spellbound and the boys were taking note of his condition while they studied and analyzed the game as they were seeing it in that magical mirror. Moments went by and no one spoke; it may have been an hour; it may have been five minutes. Then the thing ended.

The lights came on. The old folks drew a deep breath; the boys twittered with excitement.

"What do you think of it?" asked Uncle Bob of his audience.

"I'm rather flabbergasted," admitted his brother Jim. "I don't know what to think. I couldn't make out which side won. Do you know?"

"Yes. I know which side has won. I mean which side is going to be the winner tomorrow," said Uncle Bob solemnly.

"Which side will it be?"

"I don't know whether a banker ought to be told. Really, Jim, this thing is uncanny. Here science gives the rich man a chance to probe the future. A banker can bet a million and always be betting on a sure thing."

"But I'm not sure this isn't a fake. How can television project a future event this way?"

"It is done by bending the rays of light. Einstein explains the principle. Rays of light *do* bend. They're not straight as we used to suppose. Now the radio engineers take advantage of this bending ray and, by hooking it up with radio activity, make it possible for the human eye to see these coming events just before they have happened."

"Do you mean to tell me, Bob, that tomorrow we will see this game played on the diamond exactly as we just saw it in that mirror?"

"I don't know, Jim. I'm no scientist. All I know is what the scientists tell me and what I read in the papers. These boys are up to date on science; they ought to tell us."

Mr. Carson looked at Jimmy and Donald and they both exclaimed, "No," in one breath. "Certainly you won't see it played that way tomorrow. You'll never see a game played that way again," Jimmy continued.

"Why not?"

"That baseball game was played by rules that have been out of date for years," said Jimmy laughing.

"Then this is a hoax? This wasn't television. What was it?"

"Gee, Dad, you're easy. You're the only one that really fell for this gag. I got onto it before it was half over. Uncle Bob staged a trick. His assistants, as he calls them, projected a film on that glass by means

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Every movie maker's England

THE HONORABLE RICHARD DAWNAY

Tips for summer travelers to the "tight little isle"

TO ENTICE the traveling movie maker, England offers a combination of monuments of great architectural interest, buildings and spots of historic importance, picturesque villages and countrysides of charm and beauty.

In planning a film of England, the photographer might base a continuity on a comparison of street scenes in London with those of smaller towns and villages. A cinematic study of industry and commerce might supply the thread of interest and the visitor from America is offered an excellent theme in comparing similar sights and activities in England with those of his own country.

Scenes of a typical American small town could follow sequences of an English village, a film study of New York skyscrapers could be contrasted with the buildings of not so tall yet larger London and the activities of laborers and outdoor workers of the two countries could be compared. Grosvenor Square and Park Avenue, Threadneedle Street and Wall Street, cricket and baseball or the differences in London and New York taxicabs, omnibuses and street cars offer opportunities for comparison and contrast. Such themes have been used for countless lectures and articles and surely deserve some attention from the traveler's movie camera. There is no reason why the camera should not make an even more interesting and lucid record than the lectures and articles which have always been so popular. Even if the movie maker's activities are confined to London, there is ample opportunity to get material for such a theme and, after the return home, scenes necessary for contrast could be made.

The districts of London offer a continuity theme in themselves in which could be included the shots of the outstanding points of interest that one is bound to film, such as the Tower of London, Tower Bridge, Piccadilly, St. Paul's Cathedral and the Houses of Parliament. In planning such a film, the more humble but equally interesting sections of the city should not be omitted. The docks, Wapping and Covent Garden, which have often furnished subjects for etchings and prints, offer just as much interest for the amateur movie camera and are excellent subjects for contrast with other scenes taken in America or England.

Ewing Galloway

An historic motif is an obvious continuity theme for a film of London. Many of the sites and buildings, scarcely changed during the centuries, in which occurred events of great importance in the social, political and economic history of the Anglo Saxon world, still remain accessible to the amateur movie camera. Where changes have occurred, titles could point them out. Scenes of historic monuments, such as Nelson's Column and the fine equestrian statue of Charles the First in Trafalgar Square, could be included in such a reel.

Other unexplored possibilities are continuities based upon aspects of London as described by an important author or made familiar by their connection with some historical figure. Thus a reel of Thackeray's London might be made, while the London of Dickens extends delightful possibilities. Many of the districts in which episodes of these authors' stories are set are scarcely changed to this day. Much of the beauty of Eighteenth Century London is still preserved in Berkeley Square while the ardent admirer of Pepys or Boswell could probably still find enough places and structures connected with these men to make an effective reel. Innumerable adaptations suggest themselves and the movie maker may find one that fits his fancy or aligns itself with some particular interest or enthusiasm. Any such reel is bound to have more individuality and entertainment value than a simple film record, for the treatment will give the scenes of structures, streets and squares significance. Such a continuity could be applied to a reel of any other city of historic interest but London offers unexcelled possibilities to any English speaking filmer.

Thatched cottages may be contrasted with city scenes

Types of uniforms to be seen in London offer quite an interesting subject for a film; these should include the Beefeaters at the Tower of London, the bright scarlet clad sentries at St. James's Palace, the Horse Guards at Whitehall, the familiar London "Bobby" and the picturesque old Chelsea Pensioners with their red coats and three cornered hats. To these could be added the historic costumes worn on important ceremonial occasions by many officials throughout the country.

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Flower filming

C. W. GIBBS

How to record all the beauty in the "heart of a rose"

FLOWERS and blossoms in cinematography are interesting to many amateurs, notwithstanding the fact that they are usually stationary objects and, therefore, are subjects not usually suited to motion picture portrayal. However, a closeup of a beautiful flower or a flowered branch swinging in the breeze will often add a pleasing touch to a picture. Many cine amateurs have gardens and others have more than a casual interest in flowers. The making of a number of flower studies in motion pictures is justifiable in that film offers a more convenient way of exhibiting than still prints. Too, the growth of the plants may be recorded by taking pictures of their development at various stages and Kodacolor offers the added attraction of presenting the blooms in their natural colors.

Ewing Galloway

The photography of flowers can be done with a fair measure of success on orthochromatic film if the photographer is careful to choose the proper colors and lighting conditions. The use of a filter will prove a decided advantage. In photographing on regular film, do not choose those flowers which are dark in color; they will come out either too light or too dark. It is advisable that flowers of lighter hues and less pronounced shades be used, light yellow or orange ones being the most satisfactory. However, the use of panchromatic film with a green filter gives surprisingly good results in photographing flowers and foliage in black and white. A yellow filter, such as the K2, may also be used to advantage although the green filter is suggested for two reasons. First, panchromatic film is very sensitive to red and, because of this high maximum in the red, it may render these hues too light. Further, the green foliage is usually as much a part of the picture as the flowers because it forms their setting. The green of the foliage contains much red and, if the subject is in bright sunlight, the extreme sensitivity of the panchromatic emulsion to the red will cause the foliage which is in the sunlight to appear lighter than it should be and will also make the shadows too dark. For panchromatic experiment with a green filter, the Wratten No. 2 is recommended.

Who has not wished to preserve beauty of summer's blooms?

Many flowers are found in deep woods or shadow. To photograph these successfully, a small mirror or other light reflector will help materially. When shooting under adverse conditions of this kind, the exposure meter becomes a necessity, more so than at any other time.

It may seem a little odd to carry around a portable background but that is a helpful plan. In photographing flowers, the shots are made rather close to the subjects and the depth of focus at such short distances is very small. When there are other objects some distance away which are included in the field of the picture, these objects assume spherical shapes of varying density and the background appears spotty. The use of a small background to eliminate these objects will greatly improve the picture. Such a background may be simply a piece of cloth which can be held in position with two sticks a few feet back of the subject.

A number of shots, particularly those of trees in blossom, will have the sky for a background. As a rule, the results are not satisfactory. Seen by the eye, there is a distinct color difference between the light blossoms and the blue sky. But such a scene will record on the film as darker blossoms against a very light sky if no filter is used. A fairly heavy filter and panchromatic film will correct this condition and give a picture approaching that which the eye sees.

It is very interesting to use stop motion to show the growth of plants. One of the first applications of motion pictures, this use explains the early term, "chronophotography," meaning studies of objects at different times. As such procedure may entail the tying up of the camera for long periods, probably many readers will not be interested in trying this experiment but, if further information is desired, it may be obtained by writing the League technical department.

Flower studies form a large percentage of Kodacolor scenes and many of the same rules apply to the making of these as to the black and white. Reflectors are very helpful and the use of a background, either green or brown in color, will make the shots much more effective. Where fidelity of color values is desired, the exposures should be made under sunlight at midday. Exposures

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Secrets of effective scenics

RALPH C. WILDES

Demonstrating that a central idea is a fundamental need

A fundamental principle of amateur filming that often seems to escape the attention of the movie maker is unity of purpose. If a good film is to be produced, it is vitally important to decide just what effect the film is to create and to build consistently toward it. This principle remains true whether one is filming a vacation in the saddle in Arizona or a travel reel of France. One may more easily achieve unity in a film that symbolizes an idea than one which constitutes merely a record. The *idea* of mountain climbing in the Rockies is more interesting than a detailed account of *The Ascent Of Mt. Victoria*.

C. R. Mowry

Every worth while film has its inception in clear thinking. This does not necessarily imply a complete scenario. Such procedure in making travel and vacation films may defeat its own purpose. It does mean, however, that a unified idea must be selected for the film before intelligent shooting can begin. This idea must then be treated as the nucleus of the film's subject and everything must directly or indirectly contribute to its development and reenforcement.

By way of illustration, let it be assumed that the subject of the film is to be a vacation in Yosemite Valley and Yellowstone Park. The idea might be to produce a reel of experiences and reactions while viewing the natural beauty. It may be desired to include the waterfalls and rocky summits of Yosemite, the geysers and grand canyon of Yellowstone and possibly the Mariposa grove of Big Trees, as well. From such a heterogeneous assemblage of material is it possible to make a simple, smooth and coherent continuity? Certainly not, if the cameraman dashes hither and thither from the Bridal Veil to the Yosemite Falls, stopping, here, for a violent swoop up the side of majestic El Capitan and, there, for a panorama of Half Dome and including everything from Mirror Lake to the topmost pinnacle. But yes, if the material can be given unity.

If one is a hiker, one method of securing unity would be to select an imaginary hike as a continuity thread. A possible treatment along this line might be as follows. The character is first seen leaving camp early in the morning and tramping off through the woods. Soon a clearing reveals a canyon through which the hiker walks to a great waterfall at the head. Climbing up the side of the canyon, he pauses at the top for a view back and then continues on through the woods. In a few moments he is startled by what seems a cloud of white smoke which rises from a forest in the middle distance. On closer approach he finds this to be a steaming geyser which he proceeds to study carefully. Walking along the river bank, more geysers and steam jets are seen in the distance. Shortly a sparkling cascade is encountered and further upstream, there is a high waterfall of great beauty. As the trail rises higher, he comes out on a ledge from which is seen a splendid distant view of range after range of ragged peaks. Another hour passes (by means of title) and he emerges on a windswept summit of the peak with a gorgeous background of fluffy clouds in a deep clear sky.

Beauty alone is not enough — there must always be a plan

Such a film would incorporate all the material desired and, through the single central idea, that of an imaginary hike, would hold the audience's attention. The scene of the start from the cabin might be taken at any picturesque log structure which was found in the district. After the character leaves the camp and starts off through the woods, transition to scenes of the Big Trees might be made by either a stimulative title such as, *Through The Valley Of The Giants* or by an iris out followed by six inches of black film and an iris in.

Sequences or series of connected scenes should be planned. The first scene in the sequence of the Big Trees, for example, might be a long shot of a picturesque group of tree trunks with the hiker in the middle distance coming toward the camera. The next scene might be a shot of the famous Wawona tree with the roadway cut through its base. In a moment, the character is seen through the cut coming toward the camera. Note that this action is a continuation of that of the preceding scene, in the same direction and at the same pace. It would have been poor cinematic treatment to have allowed the figure to come into the scene from some point behind the camera because the original motion toward the camera has acquired a sort

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Color considerations

WALTER D. KERST

Fact and philosophy of import when film chosen is Kodacolor

HARDLY any one interested in painters and painting has not heard the story of the woman who, one afternoon, was visiting one of Turner's exhibitions and paused to view a particularly luscious sunset. After looking at it for a moment or two, she remarked to Turner, who was conducting her about the exhibition hall, that she had never in her whole life seen such a sunset as this which he had painted. With characteristic candor Turner replied, "I realize that, madam, but don't you wish you could?"

This may seem a rather strange way to begin a discussion of steps in the making of natural color movies but it has a moral for those amateurs who would be color minded. Furthermore, it is not intended that what it implies should be taken literally. That, of course, would be impossible when one realizes the differences in the mediums of painting and cinematography. The former is a medium of few limitations when compared to the latter, which has many. But just as Turner *looked* for the colors of his sunsets, so must the movie maker, as a creator of cinema compositions in color, look for colors and apply himself to this study if he would present original and charming pictures in all the varied and glorious colors created by nature.

Good natural color filming does not consist in blindly shooting at each and every individual color that attracts the roving eye. Nor is a good color picture obtained by following the principles laid down for photographing in black and white, particularly with reference to the lighting. The subject matter for color filming might be divided into two very broad classifications. The first is that class in which the cinematographer has but little control over the choice of colors, as in landscape work. The second is that in which there is practically full control over the colors photographed, such as in fashion films, portraiture and synthetic compositions of all kinds where the colors may be arranged to fall into patterns.

Black metal, smoke and scarlet sunset —a color symphony

H. Armstrong Roberts

It is probably true that the largest number of movie makers shooting in natural colors is composed of those who took up this fascinating work because of the exquisite gems of scenic film possible thereby. Who has not realized the limitations of black and white film of such spots as Lake Louise, the Grand Canyon of the Arizona or thousands of other famous views the world over, prized mainly because of their vivid and glowing color? If one belongs to this group of color enthusiasts, he may feel that no control can be exercised over the colors of subjects. But this is not true because color is dependent on light and the choice of the lighting on a given subject has much to do with the hue, value and intensity of the resultant color.

The time of day a color film is shot is a very important factor affecting the color effect obtained. In the early hours of morning, particles of water vapor in the atmosphere, through which the sun's rays slant at long, oblique angles, cause a bluish mist which is quite visible even to the naked eye. Objects in a view seen through such a haze are delicately tinged with this eerie color. Also the slanting rays of the sun cause objects in the scene to cast long shadows and greens and blues, reds and yellows may be shown in a thousand and one tints and shades, vastly different than when these same colors are depicted in brilliant sunlight.

At midday, when the sunlight is at its brightest, brilliant reds of a certain hue glow like fire; strong yellows tend towards white, blues become several values lighter and so on through the entire spectrum. Again, at twilight the soft light approaches the effect of morning but with a difference that is discernible in the colors portrayed. Morning, as it were, is crackling and sparkling with life while the approaching evening shadows tinge the whole landscape with subdued color. Thus it can be seen that the color effect can be controlled to a certain

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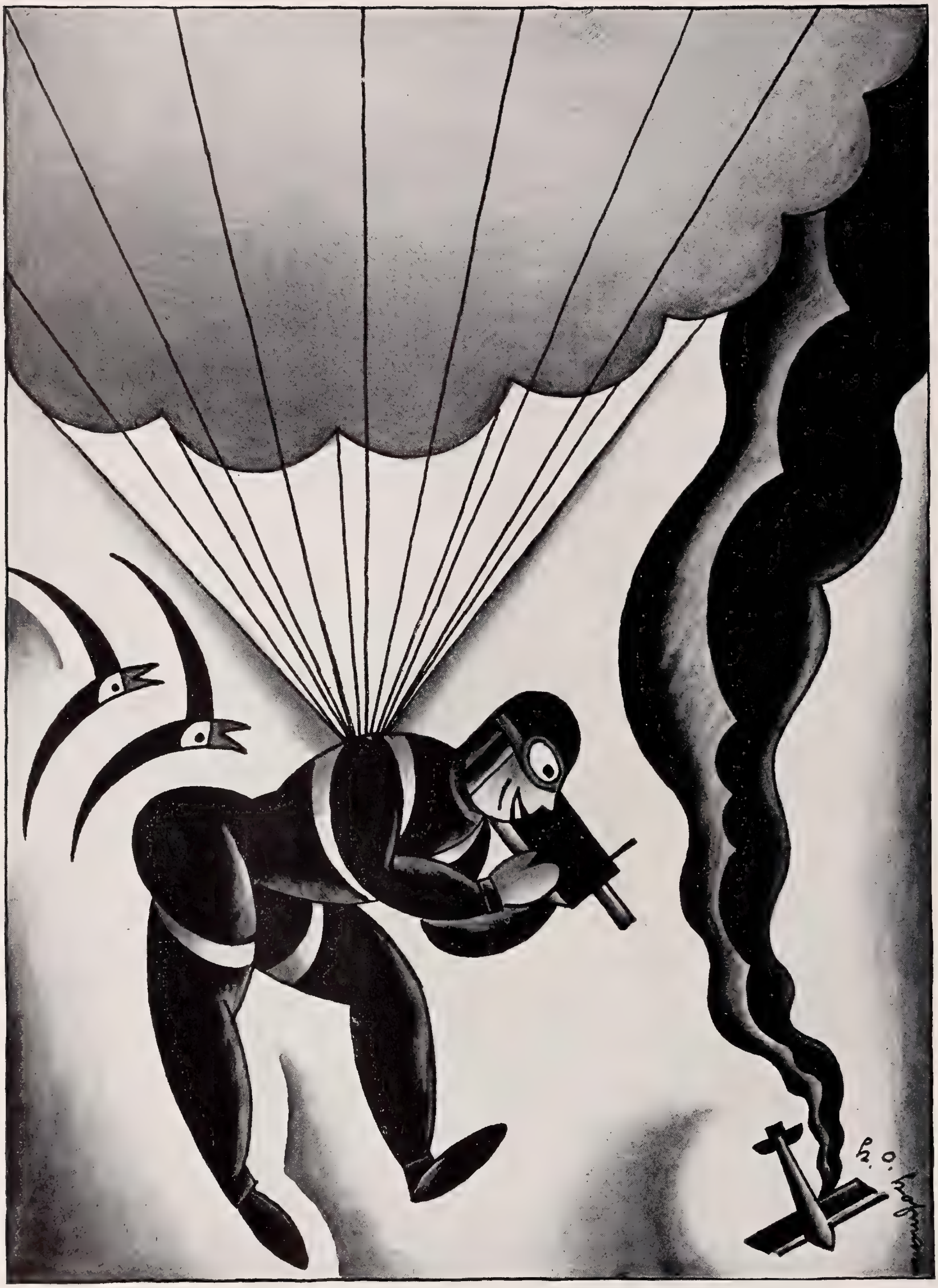


The chance of a lifetime!

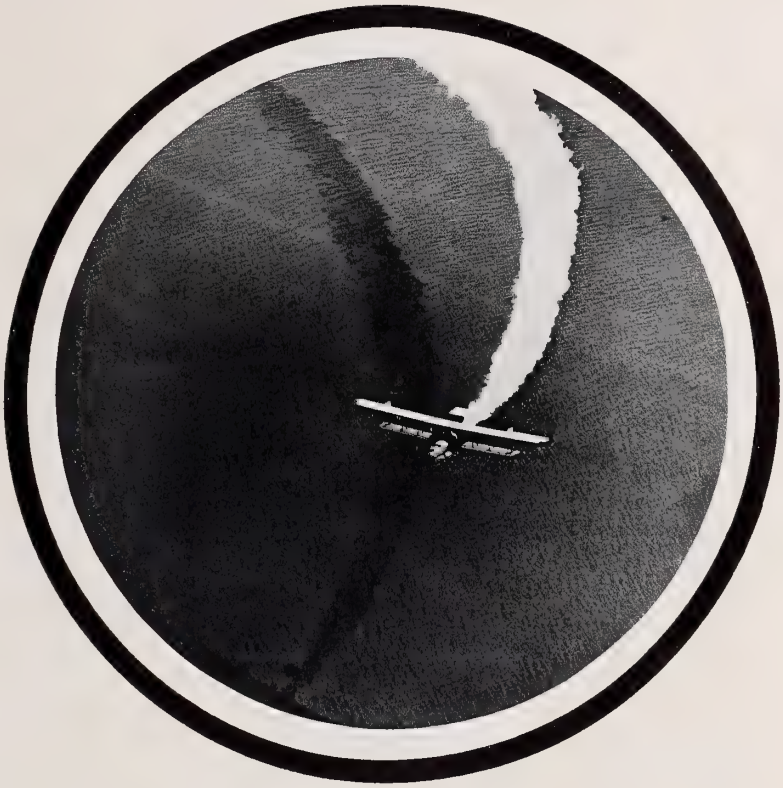
Aids for flying filmers

HOWARD E. RICHARDSON

What to film and how to shoot it when up in the air

AT SOME TIME, nearly every amateur movie fan will enjoy the experience of flying. By regarding a few simple principles, many of which apply to distance photography on land or to "apparent" aerial movies, he can preserve on film a great deal of that experience.

The primary difficulty to be encountered is the weather. Few days in each month are exactly suited to making good aerial movies. The rest are misty and haze in the air is ruinous to detail in the film. A color, or sky filter, should be used to prevent this haze from showing in the picture. Panchromatic film is also essential in order to insure true monotone rendering without having the results affected by the predominance of blue which is reflected by the haze.



U. S. Navy Recruiting Bureau

A curving symphony—smoke and shadow shot from the air

In making views of cities, especially where many factories are filling the air with smoke, it is difficult to get sharp images. The smoke acts as a diffuser of light and the results are hazy. The color filter will also tend to correct this but will not remove it entirely. When using a filter, however, it must be remembered that a great deal of light is cut out and the stop must be opened wider to give the correct exposure. The normal time of exposure multiplied by the factor of the filter used gives the proper time but, since this exposure time is not variable on a moving picture camera, the stop must be opened to proper *f* value.

It is impossible to make a satisfactory picture through a cloud. When the clouds are thin and the aviator is gliding along above them, the earth is visible through the haze beneath the plane and it seems quite possible to make movies through this haze or, at least, to shoot a few scenes through the apparently clear patches between the clouds. However, an attempt to do this will usually lead to disappointment. The human eye differs from the photographic film in that it is much more sensitive and produces a mental image from the optical value of visible light. The film, on the contrary, is affected by actinic light. The actinic value of ultraviolet rays is higher than that of any visible rays and affects the film much more than even the blues. Furthermore, the reds and yellows, which appear brilliant and colorful to the eye, photograph very dark, as they have little actinic value. Thus, film cannot be depended upon to record everything the eye sees. Fortunately. clouds are usually confined to a certain stratum of the earth's atmosphere. By staying below that stratum it is often possible to make pictures which are apt to be unobtainable from a greater height.

Distance is another important factor to be considered. From a very high altitude, it must be remembered that each object appears to be microscopic in size. Even large buildings are lost from sight as mere specks in the distance. Therefore, the lower the plane can be kept, the better, for the scenes and objects photographed will turn out clearer and more recognizable. Moreover, when the distance between the subject and the camera is increased, additional haze inevitably results since so much more of the atmosphere must be penetrated. The cameraman must bear in mind that he is not dealing with closeups and long shots in the accustomed manner. A closeup may be thousands of feet away while a long shot may cover many miles of territory.

The motion of the aeroplane must also be considered. Of course, it is impossible to stop in midair or even to slow down to a reasonably stationary position. However, the motion may be reduced to a minimum by carefully seeking the correct angle at which the scene wanted may be shot. In passing at right angles to an object, a maximum amount of motion is recorded on the film but, with the object coming directly toward the camera, this motion is reduced to a minimum, the apparent broadening out and enlarging of the subject as it draws gradually nearer being the only motion visible. Following this same principle, pictures shot directly below an aeroplane which is traveling parallel to the earth's surface will betray every bit of motion. Contrariwise, if the plane is tilted downward to fly toward the earth or tilted upward to fly away from it, the motion will be considerably lessened.

Since it is often inadvisable, if not impossible, to have the aviator fly toward or away from the earth at the particular point where something is to be photographed, by getting some distance away from the subject and flying rather low, the scene can be made at an angle which will give a low percentage of motion. That is,

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Sport reels that win

FRANCIS C. WOOD, JR.

Plan as well as action is aim of successful films

SPRING and summer sports afford a host of opportunities to the amateur cinematographer who is willing to spend a little time and thought in planning continuity for films. This preconceiving of the continuity in sports sequences does not mean that a scenario must be written out for the film of a golf match, tennis game or crew race, but simply that a clear and definite plan should be in mind. rather than the idea that indiscriminate shots can be cut into some sort of a story later. Tennis, for example, offers two distinct types of filming opportunity. The first is the informal game played on the home court or at the country club; the second, the professional or amateur match played in a large stadium. The former is perhaps more suitable for filming because a part or all of the action can be staged to suit the cameraman.

If Dad is going to play tennis with a friend at the club, get a shot of him leaving the house, racket in hand, then one when he arrives at the club and meets his friend and a third as the players walk toward the court. This short prolog will tell the audience what is about to happen. Now, for the actual game. A closeup of one of the players spinning his racket for choice of courts makes a good beginning. Get a medium shot of one of the players about to serve, then one of the opponent waiting to receive the ball. Cutting back to the server will establish the element of contest between the two. Next, get a long shot from either the side or end of the court so that both players are included in the picture. Never attempt to "panoram" from one player to the other in order to follow the action. When projected, such a scene is very tiring on the eyes and, instead of moving the camera, it is far better to sacrifice detail and have the camera far enough away so that both players are constantly in the picture. Closeups and near shots can be made separately and spliced into the long shots to build up interest. Always keep in mind that this is an attempt to portray a contest and divide the shots accordingly so that all the closeups are not of one individual or team.

Fifty feet of film of a person playing tennis, all the shots taken at the same angle, will not tell a story and for this reason will not be interesting. If, on the other hand, a closeup of a player is made, then a long shot including both players, then a closeup of the opponent, and then another of the first player, a sequence is achieved and the pictures will mean something. It is not necessary to photograph the shots in order—this can be arranged when editing; the important thing is to get a variety of shots and to make them from different angles. Cameramen have been known to lie flat on their stomachs on a tennis court so that the pictures being made would contain effective camera angles. Try it! The results are surprising and pleasing and are worth the extra effort. When the game is over, film the players shaking hands over the net, then move the camera around until a nice background is secured for a picture of the players leaving the court. Then slowly fade out on this scene.

In filming a stadium match, get all shots possible under the circumstances and, with a little planning and work, just as good a story can be made. A telephoto lens will give the desired closeups and, by changing the position of the camera, different angles may be secured. An occasional shot of the crowd, coupled with scenes of the players taken after the game, will help to complete the story.

Golf films can be made in much the same manner as was outlined for tennis. In golf, however, the contestants are not confined to a court. Here the cameraman must get what individual shots of the players are possible and, around these, build the sequence. In order to obtain continuity, various shots must be made which can be used as links in the chain of individual closeups. This is where the long shot is very important. A shot of a group of players driving from a tee may be followed by a long shot as they walk down the course. This will set the stage for the pictures made of the individual players. In order to eliminate apparent repetition in these closeups, it is well to try a variety of camera angles and different backgrounds. Another long shot of the men as they approach the green will establish the medium shots of the contestants putting. When making scenes of the putting, it is a good idea to have the camera in a direct line with the hole and the man who is putting so placed that the ball will be moving either toward or away from the camera, rather than at right angles to it. Take advantage of the many beautiful backgrounds which most golf courses afford and a very pleasing film will result.

Baseball is a sport which provides the amateur with an opportunity to make a picture containing a great deal of action and excitement but one which is usually limited to general shots of the teams and spectators. Due to the difficulty in distinguishing between players of opposing teams, it becomes quite a problem to make a baseball film interesting to people who have not actually witnessed the contest. The more generally interesting and amusing type of baseball film is that of the corner lot game. A group of youngsters are always eager to put on a show for the camera and, if the element of contest is carefully worked up and, perhaps, climaxed with a free for all fight between opposing sides, a very amusing baseball movie

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Critical focusing

ARTHUR L. GALE

Technical reviews for the amateur cinematographer

"Tabu" ■ Scenic photography: the fact that this Paramount photoplay was jointly made by F. W. Murnau and Robert Flaherty insured splendid cinematography, exceptionally useful for amateur study. Although a dramatic film, the settings are almost entirely exterior and consequently many examples of scenic work are offered. Particularly worthy of amateur note is the nice use of filters. In scenic filming in the tropics there is always the temptation to include too many heavily filtered shots of clouds and skyline. In this picture there is a restrained use of such material.

Sequencing: the leisurely opening of *Tabu* furnishes a nice example of a sequence of action scenes. The opening tempo is rapid and yet not confusing. The arrangement of compositions in motion and the smooth connection between scenes offers much for study by both amateur scenic filmers and makers of amateur photoplays.

Continuity: all silent save for music and effects and with but two titles, this picture presents the best example of continuity that has been offered in the last two or three years. The motion picture medium, almost entirely unsupported, is used to tell the story. The two titles are general, explanatory captions preceding each of the film's two divisions and it is quite possible that these could have been eliminated without causing confusion. There are several title devices, a communication from an Island chieftain, the notations of a white official and a letter being the most important. However, the uses of these fits well with the plot. The editing of the last sequence is also worth close study.

Direction: since the cast of this picture is made up of untrained natives, the quality of the dramatic acting is almost entirely the product of directorial skill. The picture's success in this respect should be comforting to the amateur director, for he, too, is faced with inexperienced actors. This film is complete proof that, in the hands of a competent director, it is possible for an untrained actor to achieve the most excellent results.

"Adventures Of Prince Achmed," in silhouette, show German ingenuity

Reiniger-Ruttman

"A Fowl Affair" ■ Animal filming: this barnyard comic, offered by Educational, is cast entirely from the denizens of the poultry yard. Although an amateur would probably not care to follow so complete a plot, the success of this picture indicates the possibilities of a dramatic sequence made by an amateur with only chickens and ducks as the cast.

"Zwei Herzen Im 3-4 Takt" ■ Cinematography: near the end of this German musical comedy there is a magnificent cinematic sequence representing the preparations for a dinner at a composer's country lodge. The technique used is that usually described as "Russian" in which a series of closeups of symbolic and dramatic action follow each other in quick succession to convey an idea or emotion often otherwise conveyed by titles. In this instance, the idea is the rather elaborate preparation for the dinner for the guests expected by the composer. This technique, as shown in this example, is relatively simple for the amateur and is decidedly useful in story telling.

"Gun Smoke" Stereoscopic effect: this Paramount picture contains a number of shots which demonstrate the possibility of obtaining a stereoscopic effect in motion pictures. It will be noticed that the requisites are a traveling camera, a distant background and fixed objects or properties close to the foreground. The same effect can be obtained with an amateur camera but the camera must travel and not be merely swung on a fixed tripod. Incidentally, this film includes some fine action shots of horses which are worth studying. Although offering splendid action possibilities, horses have been rather overlooked as film subjects.

Amateur clubs

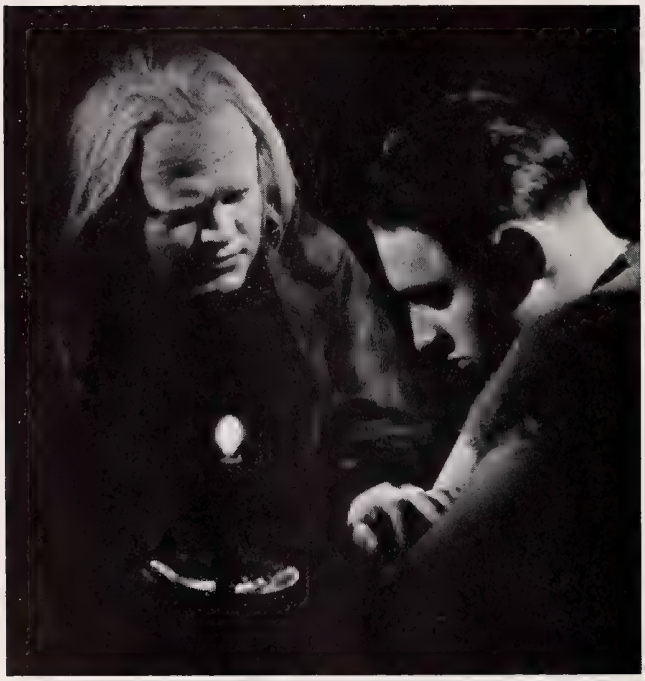
ARTHUR L. GALE

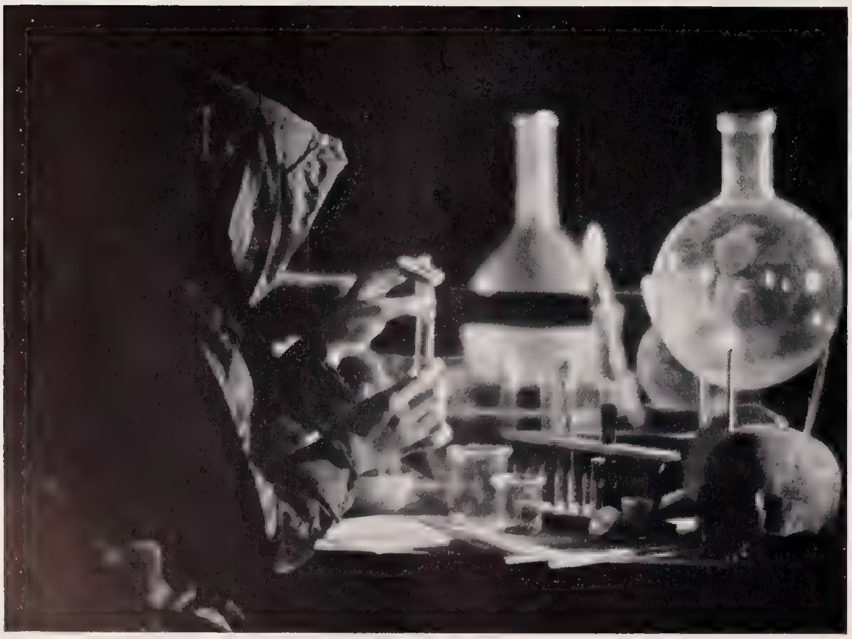
Latest news of organized group filming activities

Cagliostro ■ A group of faculty members and students of the University of Illinois at Champaign, interested in cinematography and drama, recently organized the Campus Art Guild for photoplay production. The first film, nearly completed, is *Cagliostro,* running 2400 ft., 16mm. The film traces the life of Joseph Balsamo, better known in history as Cagliostro. It begins with Cagliostro's escape from a monastery at the age of sixteen and follows his adventures as, in defiance of the church, he becomes a necromancer and a leader in black art. Finally, he is captured by church officials and sentenced to imprisonment for life.

The scenario is based on careful research and is historically exact. Many of the details came from the records of Cagliostro's trial before the Inquisition in Rome. This film is the most ambitious historical drama yet attempted by an amateur production unit. It is being carried out with minute care, accuracy in detail and entire faithfulness to history.

Kenneth Eugene Frederick is director of the group; Alvin R. Calvin, cameraman; H. Karl Steiner, assistant cameraman; Joel M. Carter, electrician; Clara Mae McNeill in charge of costumes; Donald H. Steiner in charge of musical effects. In the cast are K. E. Frederick, Miss McNeill, Miss Mary Goodell, H. K. Steiner, Harold McCormick, E. W. Craig, A. R. Calvin, Miss Shirley Mae Kennedy, Max Wasserman, Robert Henderson and Edmund F. Toth. Approximately fifty extras are used in some scenes. Shakespeare's *Richard III* is being considered as the second production of this group which at present numbers eighty two active members.





Scenes from unique film of University of Illinois group

Weird tale ■ Stanford Studios of Palo Alto, Calif., has combined with the English Club of Stanford University for the production of a film version of Stevenson's *Markheim* under the leadership of William Palmer. Although the treatment of the story is entirely realistic, it will be told with a technique somewhat similar to that of *The Fall Of The House Of Usher.* The cinematographic ability of the cameramen of Stanford Studios, combined with adequate support and an excellent plot, promises another outstanding amateur achievement in photoplay production.

Hollywood all set ■ The Amateur Cinema Association of Hollywood is now formally organized and is planning to begin production this month. H. Wellesley Devereux is president; Miss Edna Helmerick, secretary; Warren J. Lander, treasurer. At present the club is meeting weekly.

All ready ■ All organization details have been completed by the newly formed Los Angeles Amateur Cine Club. Monthly program meetings will now be held regularly. Wayne H. Fisher has been elected president; I. O. Levy, vice president; Perry F. Backus, secretary treasurer. The primary purpose of the new club is to help members to get better movie making results.

First film done ■ Organized the first of this year, the Cinema Arts Club of Los Angeles has twenty members and has already completed its first film, *Galloping Hoboes,* a comedy, 500 ft., 16mm. On the club's technical staff are A. C. Davis, director; Samuel Wasserman, assistant director;

Louise Cox, film editor; Jack Strong, cameraman; E. Fisch, assistant cameraman. In the cast of the first film are Joseph Von Kaufmann, Sue Gomes, Roy Blade, Howard Black, Alma Sieberg, Melvin O'Connel, Willard Burch and L. Marchetti. Mr. Black is president of the club; Mr. Von Kaufmann, secretary; Mr. O'Connel, vice president; A. C. Davis, treasurer.

Brief ■ The Cinemat Club of Mt. Kisco, N. Y., has produced a film version of the shortest play ever written. It is called *The Exile*, the plot of which is very simple and may be told in the film's three titles: *Come in!; Have pity on a hunted man, there is a price on my head!; How much?* Charles F. Chapman, M.D., and Frederick E. Vaughan, M.D., form the cast. Miss E. S. Sansom and Kenneth V. Bloomer were cinematographers.

Tomb interiors ■ A talk and screening of travel films by John V. Hansen were featured at the latest meeting of the Metropolitan Motion Picture Club in New York City. Mr. Hansen's remarkable films included some beautiful Kodacolor and a reel of the interiors of Egyptian tombs. The latter picture is unique so far as is known and the means used in obtaining it will be discussed later under *Closeups*. Included on the program were a demonstration of the Cine-Panor lens and a talk on Kodacolor by Russell C. Holslag, League technical consultant.

Technical ■ Four programs were held in April by the Chicago Cinema Club. Featured on them were an illustrated talk on visual education by Dr. Dudley Grant Hayes, visual education director of Chicago Public Schools; a demonstration of developing and printing by Vernon P. Hamilton; screening of members' films; an illustrated talk on Kodacolor by A. Shapiro. The Chicago club has formed experimental groups to study and report on six subjects as follows: exposure and exposure meters, positive and negative film material, filters and special effects, lights, titles and lenses for 16mm. cameras. Each member is invited to join the group studying whichever subject most interests him. This is a practical idea for other clubs. Charles Bass has presented the Chicago Club with a motor driven 16mm. printer. Developing and drying facilities, title making and editing equipment are planned and each member will be provided with a key to the rooms housing them.

More 9.5 ■ In Chicago, a newly organized 9.5mm. amateur production unit is making a film history of that city. Active in the group are Robert Fantus, Nathaniel Fantl and Richard K. Fink. This club is joining with the 9.5mm. Amateur Cinema Club of Chicago.

Exchange ■ A demonstration of home made lighting equipment and the screening of scientific motion pictures were featured at the latest meeting of the Hudson County Cine Club of Jersey City, N. J. The meeting of the club selected *Poetry Of Nature* and *Playhouse Magazine* to represent Jersey City in the contest with New York City and Hartford, giving honorable mention to *Flashes* by Dr. William N. Vreeland, *Outing In The Mountains* by Theodore C. Koven, *Our Boat Trip* by Alfred Lowenherz and *A Day On My Farm* by Dr. Clarence W. Winchell. The Hudson County Cine Club and the Metropolitan Motion Picture Club have arranged exchange memberships so that the members of one club may attend the programs of the other. This arrangement, resulting in a friendly competition to make programs better, might be adopted by other clubs located close enough together to make this plan practicable.

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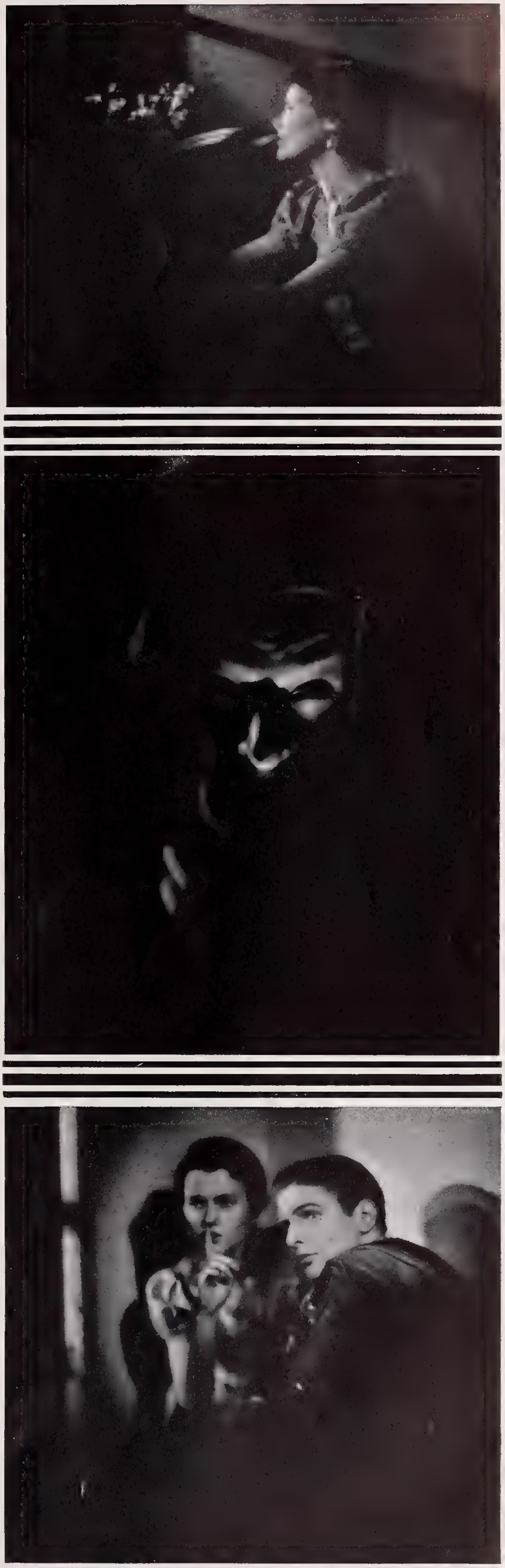

Further stills show skillful lighting used in "Cagliostro"

Educational films

LOUIS M. BAILEY

Medical, industrial, school, civic, church, welfare & other uses

Medical ■ For teaching purposes in dentistry, three films covering the compounding, uses and technique of administering local anesthesia have been prepared and are being shown throughout the country by the Department Of Professional Contact, operated jointly by Cook Laboratories, Inc., and The Antidolor Manufacturing Company, New York City. The films, in conjunction with their lectures, are presented before dental and medical societies and special classes in leading cities. Sections of the films are also used in the curricula of several colleges.

The first film, *Local Anesthesia In Dental Practice*, four reels, reviewed under *Free Films* on page 348, was shown during nine and one half months in 1930 to over 16,000 dentists in the United States and Canada at 541 projections. The second film, *A Further Study Of Local Anesthesia*, four reels, was shown in the first three months of 1931 to over 8,000 dentists, setting a record for this type of presentation, it is reported. The third film, containing, in six reels, without repetition, the data of the other two films, is used largely for intensive work in the special classes, directed by the Department's lecturers. The enrollment of these classes, now in progress, has exceeded all anticipation, demonstrating the keen interest of the medical profession in film as a teaching medium. Two classes, held daily at the Hotel Pennsylvania during the week of May 18th, drew an enrollment of 600 dentists. For information on class schedules and membership, the Department Of Professional Contact, 170 Varick Street, New York City, may be addressed. Further films on dental local anesthesia and related subjects are now in production and are to be released upon completion.

■ To record surgical and mechanical procedures, League member I. Morton Brenner, M. D., New York City, has built his own apparatus for animation work. Dr. Brenner reports very satisfactory results in this phase of filming and also that he has employed clay and wax further to demonstrate surgical aspects. Data on his 16mm. filming, which will doubtless be of great interest to the many physicians and surgeons desiring to employ animation in their professional films, is promised by Dr. Brenner for a future issue.

■ To instruct interns and student nurses is the use made of medical subjects listed under *Free Films* by J. H. von Pourtales, M.D., New York Foundling Hospital.

■ Portraying the complete story of the production of certified milk, a 16mm. film has been produced by League member Karl F. Meyer, director of the Hooper Foundation for Medical Research, University of California, San Francisco. The film, which has been shown before many medical groups, demonstrates clearly the labor and care involved in protecting milk from all possible sources of contamination.

Industrial ■ Producing industrial films for local concerns, League member Ernest K. Pearson, Southern New England Movie Bureau, Pawtucket, R. I., reports a novel and effective showroom window projection plan in which programs consist of a short cartoon, the advertising subject and then a film of local people seen entering and leaving the store. The entertainment subject, together with the personal element in the latter film, are most effective in drawing attention to the display and sales returns are considerably heightened. Mr. Pearson also arranges showings for schools, clubs and church gatherings, using personally produced films of local concerns, travel subjects available from such sources as the Navy Recruiting Bureau and films from the various educational libraries. He has recently acquired 16mm. sound projection equipment. Educational productions of Mr. Pearson include *Interesting Scenes In Rhode Island*, 350 feet; *Manhood In The Making*, 800 feet, a camp film; *Airplane Races And Thrills*, 400 feet; and *A Trip To Troy, New Hampshire*, 300 feet.

Victor Keppler shows that austere beauty is found even in the filming of surgery

■ Complete recording of the disappearing cypress lumbering industry has recently been completed by L. K. Williams of New Orleans, preserving the story of this activity from swamp logging to shipping of the finished product. With the dismantling of the Louisiana mills, the last of the extensive cypress stands in that state having been exhausted, there is scarcely any remaining cypress timber large enough for lumber operations. Nor is there any method known to stimulate further growth once the trees have been cut. Thus the film, which has scenic beauty as well as educational value, also constitutes an important and unique historic document.

■ Over one hundred prints of *The Sorter-Graph*, a one reel, 16mm. industrial, have been used by the Sorter-Graph Company, Detroit, Michigan, for which C. C. Casey produced the film, to prepare the way for sales representatives. Entirely without entertainment content, the film gained the attention of the treasury executive of a foreign government, who could not otherwise be approached, and later it was screened for other members of the purchasing department. The company has found the film the most effective means of opening prospects' minds to later sales talks.

■ A distinguished new publication of the Eastman Kodak Company, Rochester, N. Y., entitled *Applied Photography*, made its initial appearance in May and will be issued monthly to record noteworthy examples of all branches of photography, 16mm. being especially stressed, as applied to the major problems of industrial management and market development. A beautiful example of the art of printing, its unusual format is graced with a remarkable group of photographic illustrations which, this month, picture performance of numerous products, varying from surgical sutures to protective coatings for ocean liners. Forthcoming numbers will be focused on other major problems of industry. Those issues which bear most directly on specific businesses will be sent to executives of such concerns without charge, it is said. A six months subscription to the magazine can be secured for $1.50. Single copies are fifty cents. Ray C. Tuttle is editor. *Applied Photography* is a definite contribution to advancement of the intelligent and effective use of photography in industry and will be of interest to every movie maker who is following the possibilities of using personal movies in business.

School ■ Strongly favoring film as an aid to teaching, Professor Einstein recently declared that improvement in methods of

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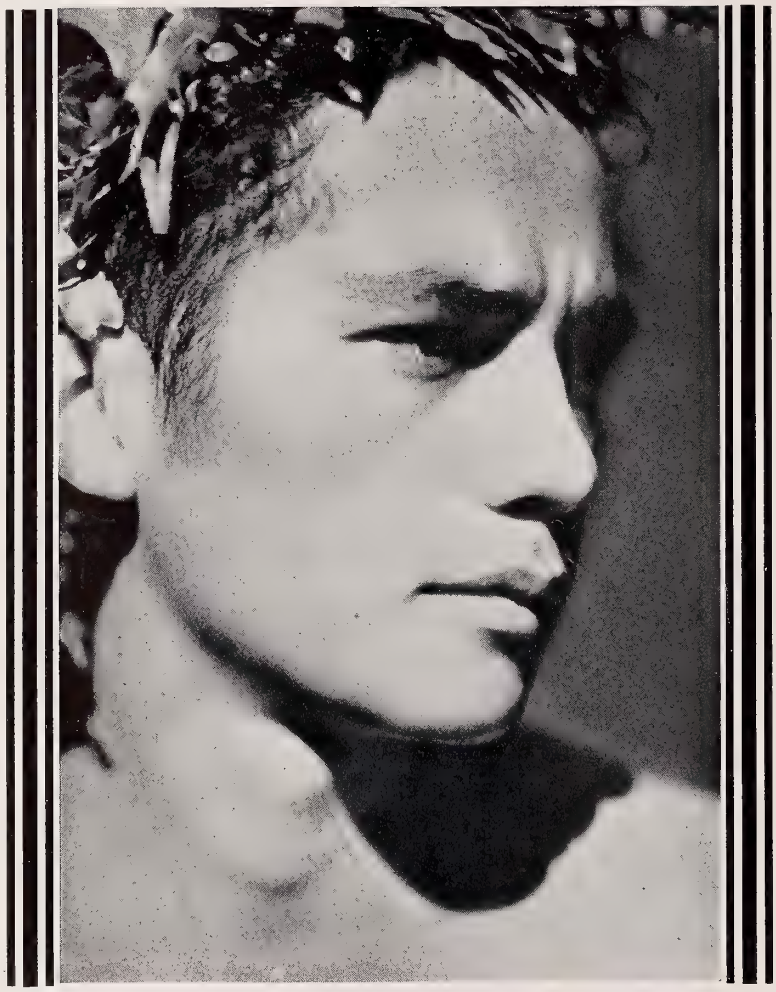
Photoplayfare

ROY W. WINTON

A motion picture review for the cintelligenzia

THE appearance of this ghost of a deceased Photoplayfare department in Movie Makers is made possible by Paramount's *Tabu* which, following on the heels of Chaplin's *City Lights*, would seem to be a tentative return by Messrs. Zukor and Lasky to a field in which they scored so many triumphs, the silent photoplay, now, alas, so infrequent.

Tabu was jointly directed by F. W. Murnau, whose recent accidental death in the West is such a real loss to motion picture art, and Robert Flaherty, the amateur whose infrequent invasions of the commercial field have resulted in *Moana* and *Nanook*. It is easy to see that Mr. Flaherty's ethnological convictions have been happily modified by Mr. Murnau's fine sense of exalted and restrained drama. Floyd Crosby, cameraman, is the third member of the trio which has given us a film of such calm and sure distinction as the screen has not shown for many a synchronized day.



Paramount

Native charm is one of assets of "Tabu," Murnau's last film

If *Tabu* were considered as one in the succession of silent films and if the interrupting Babel of the last three years were ignored, its importance would be less, although its beauty and dignity would not be diminished. Conceivably, had motion picture art used the last three years for development and not for gadding into the preserve of the legitimate stage, *Tabu* would be "old stuff." It is, actually, old stuff but stuff whose texture is golden because of its adherence to the canons of silent filming.

Cinematically, *Tabu* is adequate but not novel. Photographically, it has all of the authority of Robert Flaherty who has excelled in this field for years. The direction is almost austere, so far does it differ from the nervous efforts of most of the talkies to get all kinds of thrills into seven or eight reels. Native actors, including one or two half castes, are used entirely and none of Hollywood's wonder girls or pretty boys is asked to "go South Seas" in decorous and codified fashion. These actors engage in episodes that, with a pornographic directorial concept, could have been revolting but which, because of a directorial elevation, are sincerely germane to the advancing story. It is true that the tragedy is western, rather than eastern, and the traveled observer will doubt whether Matahi, who, it is to be hoped, will not be lured to Hollywood for shop girl thrillers, would have been greatly bothered about the tabued maiden, since so many others were at hand. Yet, if we grant the tragic concept, the rest follows naturally and inevitably to a climax that has never, for dignity and beauty, been excelled on the screen, in the opinion of this reviewer.

It is obvious that a comparison with the great talking pictures, *All Quiet, Blue Angel, Seven Days Leave, Disraeli, The Right to Love,* is suggested. What does *Tabu* offer, as pure dramatic entertainment, laying aside questions of motion picture art, that they lack? Chiefly a sense of measured and certain dramatic progress in which the directors are sure of their intention, their goal and the route to the end. It was possible for the beholder to follow and to identify his emotions with those of the film, without vocal distractions which at once set up a demand for third dimensionality that cannot be satisfied.

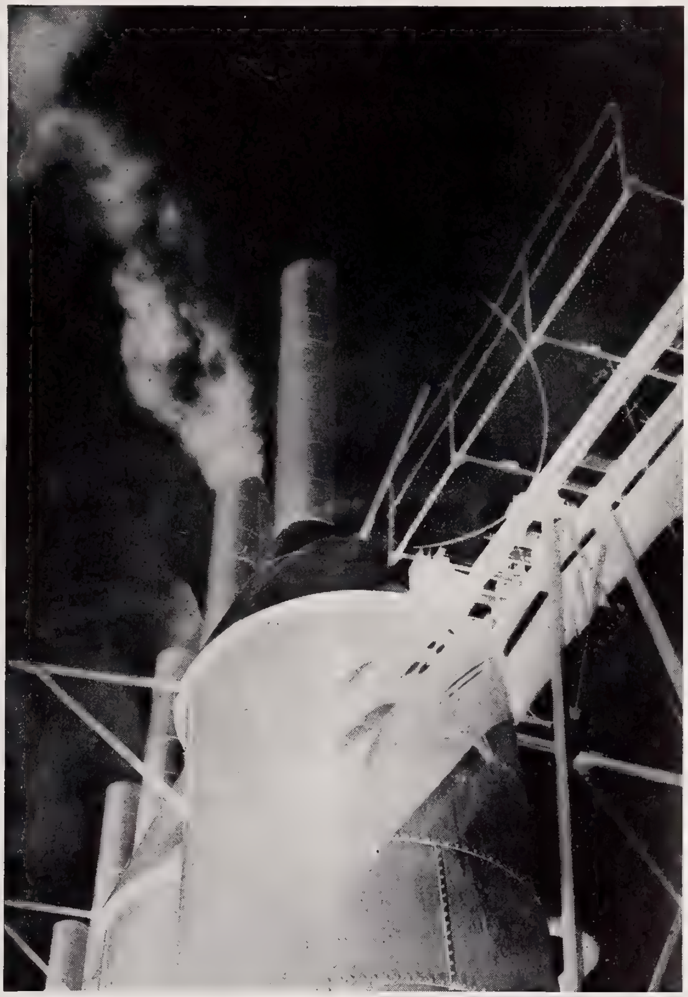
Secondarily—and this will be particularly apparent to the movie amateur who is conversant with screen problems—the audience will be conscious in *Tabu* of a free and mobile camera, traveling where the cinematographic and photographic requirements lead it and not uneasily subservient to the demands of a microphone whenever the action wanders beyond the limits of a studio. To see *Tabu* after hearing so many film dramas is like returning to the open lands after a time in the city. The hurry, the noise, the nervousness to say all that could be said in a time too short to say it, give place to a golden silence that is moved only by the wide sweep of epic emotions.

The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Values reversed ■ Any amateur may achieve novel and striking effects in projection through a considered application of this "stunt of the month." As a change, the camera work here will be only incidental to the actual effect which is gained by properly splicing into a film short strips of *negative* film at certain intervals. The result will be comic, mysterious or boldly modern, according to the care exercised in selecting the negative subjects and the choosing of the proper place in which they are to occur during the progress of the film. Negative stock may be purchased from several of the large film manufacturing companies, spooled ready for the camera with daylight loading paper leaders. Usually the purchase price of a 100 foot roll of negative stock does not include the processing, which is generally performed independently at reasonable cost by any good laboratory. The negative film is loaded in the camera in the usual way and is shot at the normal range of exposures. For strictly negative effects on the screen, however, a certain care should be exercised in picking subjects. A negative projected on the screen shows the subject in full motion, but with tonal values reversed; that is, black is exchanged for white. Deep shadows will appear as transparent white, light complexions in closeups will appear dark and light skies will appear dead black, with objects silhouetted against the sky in transparent white. Much can be made of this effect, especially in a modernistic film showing steel construction, moving machinery or factory chimneys belching smoke against the sky. Here the use of the negative for projection minimizes the effect of reality and emphasizes the pure design in motion of which the film is capable. In general, subjects which are full of contrast should be chosen for negative work. The effect may be heightened by running a few feet of negative and then splicing thereto positive or normal film which may be printed from it. Comic effects may be gained by showing normal positive closeups of persons with light complexions; then suddenly switching to the companion negative, which shows them black in the face! Also, moving shadow patterns are highly interesting because of the reversal of values.



S. A. Korff

Results of use of negative on screen are often unique

Shooting "softies"

An interesting experiment in obtaining certain scenes in soft focus effect, either in portrait closeups or scenic views, can be performed easily by owners of a popular series of *f*:1.9 cameras. The effect is gained by attaching an Eastman Kodak pictorial diffusion disk No. 3 over the regular *f*:1.9 lens. First remove the outer lens hood by grasping firmly and pulling straight out. This is done just as when preparing to insert a Kodacolor filter. It will then be found that the soft focus unit which has been recommended will fit snugly in the lens barrel. This pictorial diffusion disk should be carefully inserted with a slight pressure but should not be forced in farther than is necessary to prevent it from falling out. Shooting for the soft focus effect is then ready to begin. The auxiliary does not alter the operations of focusing and exposure which should be carried out as usual; the result achieved is simply to soften the lines of the subject. Particularly pleasing are portrait closeups with this effect, especially with side or back lighting. Ordinary landscapes can be given a mystical, soft focus effect as well. Filters may be used in conjunction with the diffuser but they will have to be placed over the disk. The disk flange itself fits inside the lens barrel, not over it. It will be found that there are slots cut in this disk flange to permit expansion or contraction of the leaves to secure perfect adjustment.

Auto tripods ■ The season of the open road approaches, bringing its inevitable accompaniment of outdoor filming. Cine motor tourists who wish to make absolutely sure that no photographic

[Continued on page 344]

$ 14

Complete EAS

CAMERA
Ciné-Kodak MODEL M
WITH CASE $75

PROJECTOR
Kodascope MODEL C
$60

SCREEN
Kodascope Screen
NO. 0 $8

TOTAL $143

FOR A PRICE that almost anyone can afford, it is now possible to buy a complete Eastman home movie outfit . . . camera, projector and screen.

Ciné-Kodak, Model M, is designed for movie makers who want to keep their equipment expenditure down to a minimum, and still get pictures of highest quality.

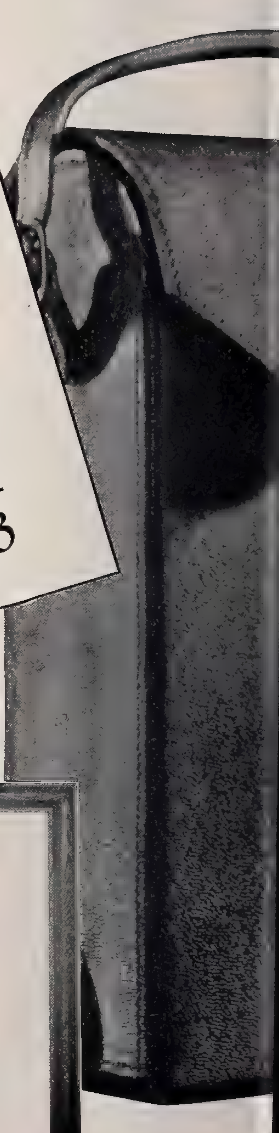
Model M is the lightest weight, simplest 16 mm. camera made using 100 feet of film. It comes with an *f*.3.5 built-in, fixed focus lens and a portrait attachment for close-ups. This model—simple and inexpensive though it is—takes the clear, brilliant movies one expects of a Ciné-Kodak.

For showing the movies you take, there is the high-quality, low-cost Kodascope, Model C. This projector is exceptionally easy to operate. Threading is quick and simple, for there is but one sprocket. A turn of the lens barrel gives the proper focus. The rewind is motor-driven. Kodascope C shows clear, sharp, fully illuminated pictures.

Kodascope Screen, No. 0, completes the outfit. It is a regular, "silver-surfaced" movie screen. This silver effect, together with the material used, makes the most efficient use of the illumination.

See this dependable, high-quality Eastman home movie equipment at your Ciné-Kodak dealer's. He offers a convenient time payment plan that makes ownership easy.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK



Kodascope Screen
"Silvered" surface
Price, complete

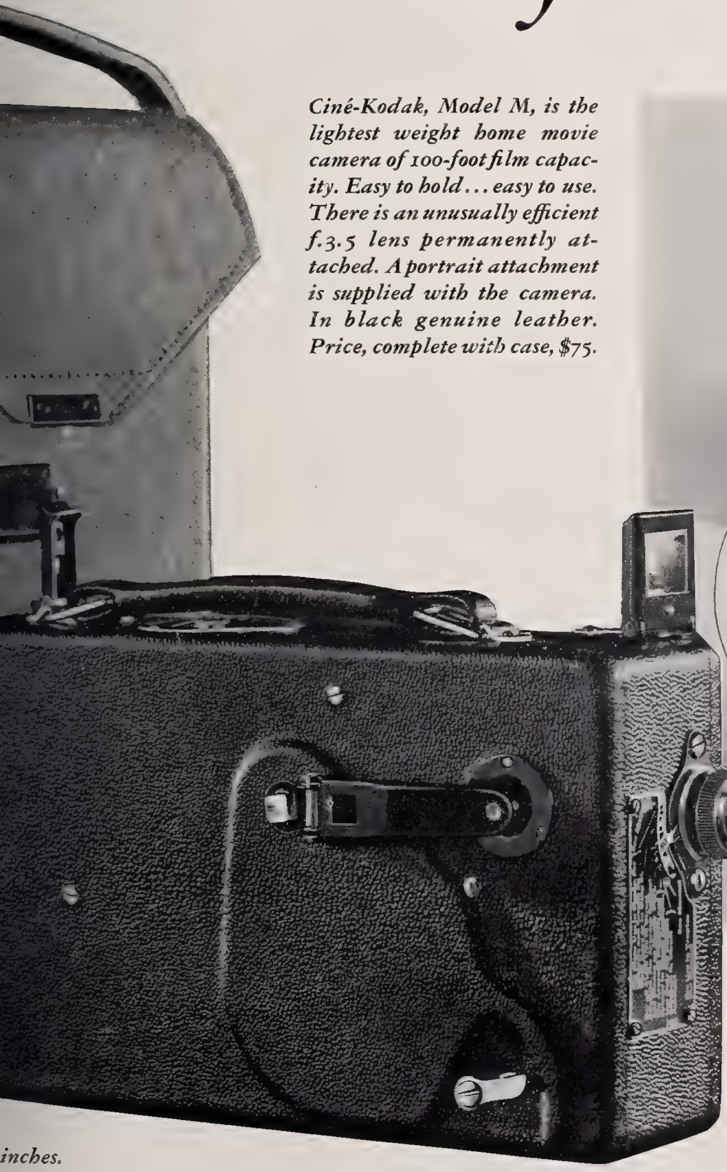
Ciné-Kodak . . . *Simpl*

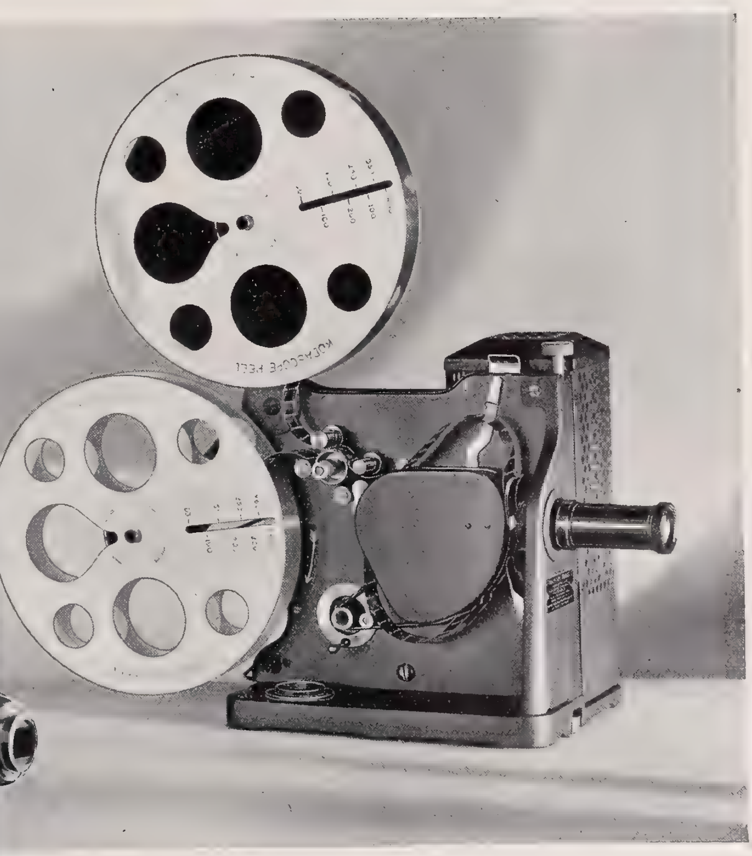
buys this

TMAN Outfit!

On easy terms . . . if you wish

Ciné-Kodak, Model M, is the lightest weight home movie camera of 100-foot film capacity. Easy to hold . . . easy to use. There is an unusually efficient f.3.5 lens permanently attached. A portrait attachment is supplied with the camera. In black genuine leather. Price, complete with case, $75.





Kodascope, Model C—Size, 8 x 5½ x 7 inches. Weight, 10½ lbs. Capacity, 400 ft. of 16 mm. film. Lens—Optional, 1-inch or 2-inch focus, projecting 22 x 33-inch picture at 6½ or 13 feet from screen. 2-inch lens supplied unless otherwise specified. Motor-driven rewind. Operates on any house lighting circuit of 105 to 125 volts, either AC or DC. Price, $60.

inches.
s case, $8.

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PROJECTOR
Kodascope MODEL C
$60

SCREEN
Kodascope Screen
NO. 0 $8

TOTAL $143

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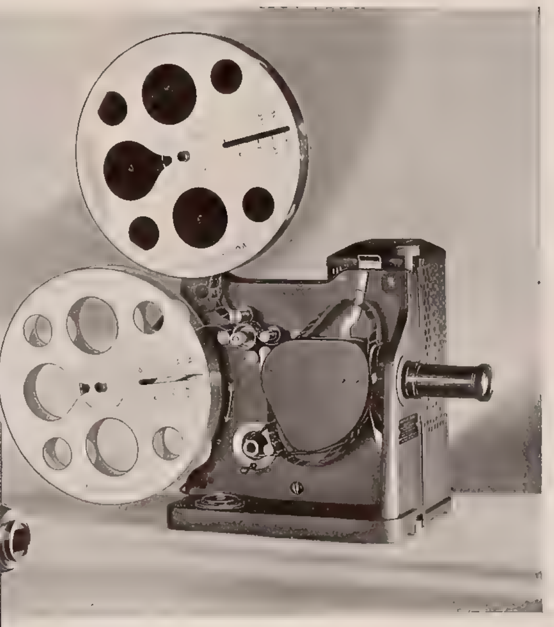
Kodascope Screen No. 0—"Silvered" surface, 22 x 30 inches. Price, complete with canvas case, $8.



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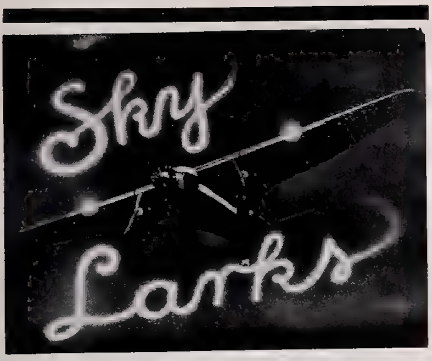
Ciné-Kodak . . . *Simplest of Home Movie Cameras*



Publishers

Background on facing page as lettered by Ralph R. Eno for air film title

Blue ribbons films

[Continued from page 313]

probably have walked away with first.

The fourth position winner was a crackerjack of a fishing picture. They were pulling out fish as big as a man could lift until the ground was covered with them and they had to use a truck load of shipping boxes to get rid of them. It was a fisherman's dream come true. The continuity and the arrangement of sequences were one hundred percent perfect, as I regarded it. But it bordered just enough on the travelog to keep it from getting first place. And, again, the heft of the idea back of it was not up to the others.

All of these black and whites were wonderful as regards photography. It has come to be like professional baseball. One expects perfection of technique. An amateur film with anything but gorgeously brilliant and perfect photography stands no chance of getting to first base in a comptetion. Realization of the fact that motion pictures must be cinematic is also accepted. A series of stills that are ever so beautiful will not win a prize today.

Really definite and logical continuity seems to be the essential in order to get position. The more definite the better. The more weight in the idea of the whole scheme, the better also. One other thing has not been evaluated and it bothers me. Is the unusual or the unnatural also an important element? I mean prisms and reversed stuff and double exposures where the action is unnatural although interesting and amusing. An audience invariably goes into fits over a scene run backward. A fire engine with horses galloping and smoke pouring out of the stack and people running is exciting and reminiscent. But the same scene run backward, with the horses galloping backward, the smoke rushing down into the stack and the people all running backward, is screamingly funny.

This exact sort of unnatural stuff would, of course, not win a prize. But is there not a form of the unnatural that is beautiful, interesting and which cannot possibly be shown by anything but cinematography? I have in mind a certain scarf dance which I made myself. In a light breeze the lady gracefully sweeps the scarf about her in the manner affected by scarf dancers. I took the scene with camera upside down. When projected at a little slower speed than the speed at which it was taken, the effect is a scarf dance that is stunning. However, beautiful as it really is, it is unnatural for no earthly scarf could do the things that this scarf does. I fully expect to try this sort of stuff on the judges next season and let them decide whether or not the beautiful but unnatural will also rate a prize.

The Kodacolor films that won first and second, *Bermuda* and *Riviera*, were chosen by close decisions. Both were the best four hundred foot color films I have watched. I have seen short shots that were as good or better, but most color film is not yet as perfect as black and white. I suppose all of the black and whites were taken on panchromatic, judging by the brilliance. Another thing the contest disclosed was that the newer projectors have enough light to fill larger screens. Up to the advent of these new projectors, we had to be satisfied with pictures that were too small for a large audience. If the exposure is good, it now comes out brightly on a screen which is adequate for a good sized audience.

In the color films shown, there were some shots that were beautiful and some that were overdone or burned, while there was the usual run of stuff that was too dark. Carefully worked out continuity or narrative was wanting in both of them. You could see that the big struggle was to get a film that would show a string of attractive shots of Bermuda or of the Riviera. The problem was to get enough good shots of any sort, with or without action, to make a presentable reel. Both these films were record makers but, notwithstanding, they were not in the same class with the black and whites. Had the four winners in the latter class been in color, we should have had something to rave over.

My advice to the various clubs around the country is to get hold of "dupes" of these winning films and show them at club meetings along with the best that home talent has been able to produce. It will build up a lot of interest. And from the most unexpected places it will bring forth something that may be a winner next year. This contest business is great stuff. Let's have more of it!

FOTOLITE

. . . From the laboratories of Testrite come the new Fotolite Reflectors. Treated by a new and exclusive chemical process, they enable you to take sparkling clear pictures on any dark day or on any night, right in your own home. Can be plugged in on any electric light socket, ready for instant use.

No. 5 (for 500 watt bulb), complete with stand $12.00
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The Ideal Home Movie Fotolite Outfit, consisting of a No. 10 and a No. 15 Fotolite, complete with stands and carrying case $36.00
(Above prices do not include bulbs)

STANRITE

. . . The Stanrite Tripod was developed to fill the need for a lighter, more compact, more rigid tripod. Mahogany and Chromium finish. Overall size 55 inches. Telescopes to 21 inches. Weighs 3½ lbs. Price $12.00.

. . . The Panrite Universal Tilting Top added to the Stanrite Tripod (see illustration) makes an ideal combination. Exceptional tilting range; revolves with unequalled ease, smoothness and precision. Holds any camera. Chromium plated. Price $9.00.

. . . The Lockrite Attachment makes it possible to instantly attach your camera to the Panrite head. Chromium Plated, Price. $3.00

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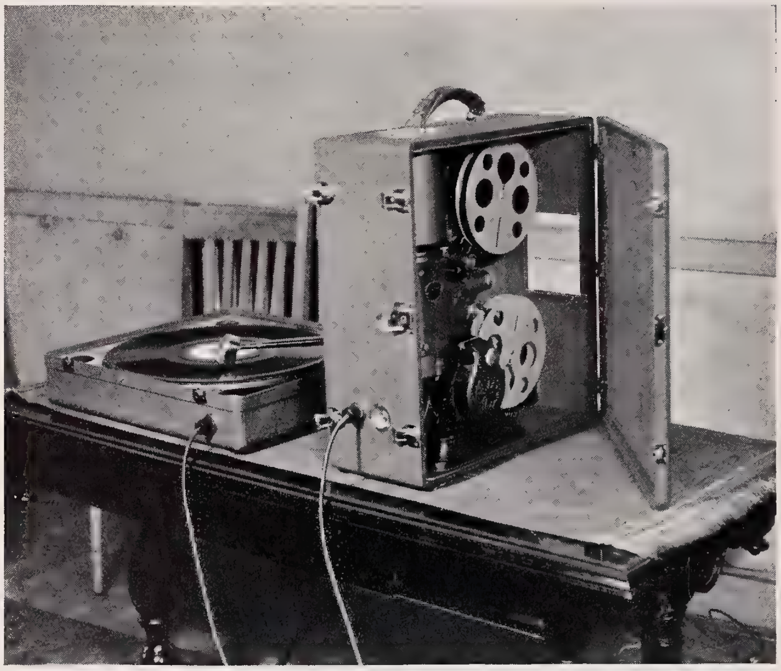
News of the industry

Answers the query, "What's new?" for amateur and dealer

Enter International A most significant development in the merchandising of nontheatrical movies is reported in the recent announcement that the distribution rights for the 16mm. products of the Victor Animatograph Corporation have been secured by the International Theater Supply Corporation, with headquarters at 96 Gold Street, New York City. Already known in the professional field as the source of most of the world's theater projector supply, the new nontheatrical branch of International, in charge of A. M. Beatty, plans to establish thirty one service stations for 16mm. Victor sound and silent equipment in the principal cities of the United States. These stations will be staffed by workers specially trained in the field and will be adjuncts to the long established servicing facilities of the National Theater Supply Company, which will also function as warehousers for this equipment. Mr. Beatty points out that, through this plan, the entire line of Victor products, including the Victor cameras, projectors and Animatophones, will receive a great impetus in the home, industrial and educational fields. It is surely a noteworthy fact that this largest of professional theater supply companies has thus directed its attention to the 16mm. field.



Compact 16mm. sound equipment which is new Ampro product

Ampro sound ■ A highly interesting development in the 16mm. sound field is introduced this month by the Ampro Corporation, 2839 North Western Avenue, Chicago. Embodying the Ampro projector, which has already won a place for itself in the amateur movie industry, the new Ampro sound system, as recently demonstrated with success in New York City, gave a very creditable account of itself, throwing a large, clear picture accompanied by excellent sound quality in the loudspeaker. The Ampro sound apparatus comes in two compact carrying cases, one of which contains the projector and associated turntable while the other houses the dynamic speaker and amplifier. The apparatus is therefore a complete unit which can be plugged in, ready to work, to the usual alternating current line. The turntable is carried in an auxiliary compartment of the projector case and is easily and quickly set up and attached to the projector mechanism. Both turntable and projector are driven by a special oversize motor incorporated in the projector base. A noteworthy feature is found in the fact that the turntable operates at 33 1/3 or 80 rpm., with projector speeds either of 16 or 24. Constant speed is maintained regardless of line fluctuations. Nonsynchronized films can thus be run at normal speed to the accompaniment of selected phonograph records. Synchronism in matched records and film is easily secured and automatically maintained. Electrical characteristics in pickup, amplifier and speaker are coordinated. Volume and tone controls are supplied. The amplifier case will also carry six 400 foot reels and six sixteen inch records. The projector may be operated with the usual standard T-10 prefocused lamp and with the 250 watt 20 volt lamp for an especially large, brilliant image. The new sound outfit, with the rest of the augmented Ampro line, will now be housed in Eastern headquarters at 545 Fifth Avenue, New York City. H. O. Bodine remains in charge, associated with Harry S. Millar who brings the favored products of Cine Art, Craig and Thalhammer to join forces with Ampro.

Kodak wide angle ■ A new wide angle lens of the extremely short focal length of fifteen millimeters is now available to owners of the Cine Kodak Model K. This objective is mounted in such a way as to be instantly interchangeable with the other lenses already available for the K, such as the *f*:1.9 and the telephoto. A lens of this focal length provides a greatly increased field of view for a given distance and will be welcomed by Cine Kodak users as a valuable adjunct to their present optical equipment. The lens has a speed of *f*:2.7. The Eastman Kodak Company also announces this month the availability of extra four hundred foot arms for the Kodatoy. These arms are easily attached and serve to convert this excellent little projector to a "full reel" model.

Stewart Warner ■ An outstanding development in the lower priced camera field is embodied this month in the Hollywood [Continued on page 349]

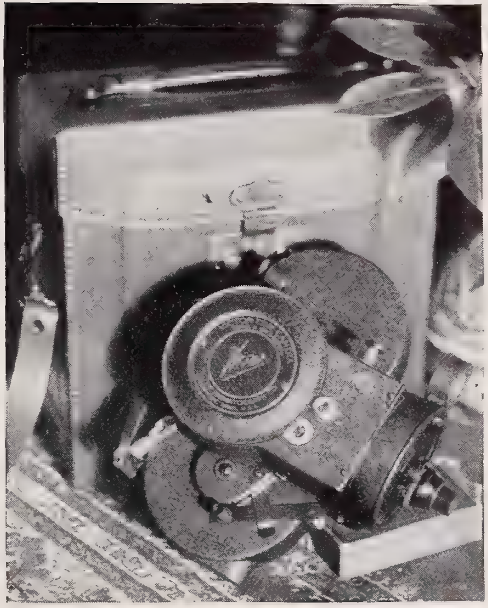
CAN YOU AFFORD TO CHOOSE LIGHTLY?

KEEPING alive the action and thrills of "once-in-a-lifetime" events is worth doing right from the very beginning. You will want all of your films to be such that they can be shown with pride rather than apologies.

One may endure mediocre performance in a car or radio and look forward with pleasure to the ultimate ownership of something finer . . . but not so with a movie camera!

That is why you will want your first camera to be an instrument that can qualify 100% for the lifetime job ahead of it.

Choose a VICTOR . . . world-famous for infinite precision and completeness, coupled with extreme simplicity. You will like its exquisite appointments and "swear" by its splendid performance. The quality and lifetime dependability that are built into it by the hands of the industry's finest craftsmen will give you reason to be always proud of your purchase. Ask to see a VICTOR!



For the person desiring a moderately priced instrument, Victor builds the Popular Model 3 . . . equipped with 1" focus, f:3.5 lens. Has normal, quick-action and S-L-O-W motion operating speeds.

The Model 5 Victor with Visual Focusing, 3-lens Turret, and five operating speeds is an instrument to delight the most critical cinematographer . . . known the world over as "The Finer Cine-Camera."

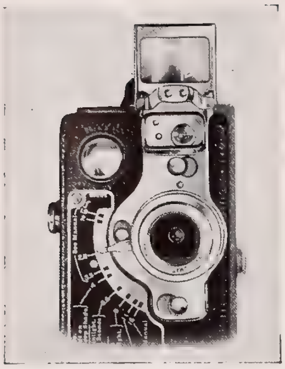
The FINER *Ciné*-CAMERA

Worthy companion to the 16mm. VICTOR Silent Projector and ANIMATOPHONE Talking Projector

VICTOR

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA

VICTOR PRODUCTS may be purchased in the better shops throughout the world. Canadian Distributors: Film & Slide Company of Canada, 156 King Street, West, Toronto, Canada.



NEW WIDE ANGLE LENS

for CINÉ-KODAK *Model K*

THIS new 15 mm. *f*.2.7 Wide Angle Lens—interchangeable with the *f*.1.9 or the *f*.3.5 lens on Ciné-Kodak Model K—gives a marked increase in area covered.

Because of its shorter focal length, this lens makes it possible to come closer to your subject than with the *f*.1.9 or *f*.3.5 lens. Thus it is particularly advantageous when making indoor movies in small rooms, or when you wish to avoid foreground obstructions in outdoor pictures.

Let us show you how to mount and use this Wide Angle Lens.

EASTMAN KODAK STORES, INC.
356 Madison Ave., at 45th St.
745 Fifth Ave., Squibb Bldg.
235 West 23rd St., near 7th Ave.
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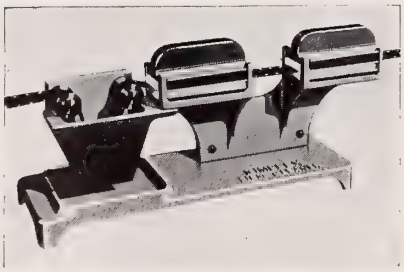

Instructions and Cleaning Fuid included
Price, $8.00.

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Palms, beaches and gorgeous scenes.
Through The 1000 Islands

100 ft. 16 mm. each	$6.00

SIMPLEX FADING GLASS

Fade-in, fade-out	$2.00

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For convenience and safety	$3.00

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ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio.

Telling off television

[Continued from page 315]

of some special apparatus to make us think it was television."

After the gale of laughter had swept around the room and everybody had enjoyed full relief of surcharged emotions, Uncle Bob, aided by the boys, showed exactly how the illusion had been staged. He had dug up an old film of a Siwash game and might have got away with the deception on the old folks but the eyes of the younger generation detected the obsolescence of the rules under which the game was played and that gave the whole thing away. It was a picture of the past at Old Siwash and not one of the future.

"But you told me," challenged Brother Jim, a bit crustily, "that you had learned from this performance which side would be the winners tomorrow. You said it was a betting proposition, didn't you?"

"That's what I said."

"Well, suppose I had offered to bet you a million. What would you have said?"

"You didn't offer to bet me a million."

"Well, suppose I offer to bet you a million now. What do you say?"

"Just what I would have said if you had offered to bet me then."

"You know which side will win tomorrow?"

"Yes."

"In spite of the fact that this television was a hoax?"

"This isn't so much of a hoax as you think, Jim. I put this show on after you had refused to buy the boys a camera, didn't I? I was for the boys and against you on that camera proposition. I wanted the boys to win. After you sat pop eyed eating up this home film, I told you I knew which side would win tomorrow. The boys will win; they have already won. You know you are going out from this seance and buy the best home movie camera on the market."

"How did you know?"

"I'm pretty good at predicting."

"But not by television."

"Well, Jim, if you get your movie camera, that's all that counts; television will then take care of itself. For, after all, the home movie is today's practical *tele*vision. It *tells* the past and the present in plain, visible, moving images any time you ask it to. The only thing it doesn't tell is the future and that is something man mustn't know or it would take all the fun out of life."

"It would enable us to see your jokes before you pulled them," laughed the banker. "Well, come on, boys, let's go out and look at cameras."

Flower filming

[Continued from page 317]

made earlier in the morning or later in the afternoon will be redder in hue because of the increased color in the sunlight. Flowers can be made to form an interesting part of Kodacolor films by using them in the titles. A few well arranged sprays placed very close to the title board will be in keeping with the color scenes of the picture.

When the time comes that flower scenes are desired, the photographer should think of the following things: light, exposure, color of the subject, the kind of film and the filter to be used. Add a little common sense and the results will be gratifying.

Every movie maker's England

[Continued from page 316]

If a longer visit to England has been planned, the countryside, villages, cathedrals and famous castles suggest independent themes. Then, for the more thorough film of England, the Thames valley furnishes a continuity motif that combines both geographical and historical themes. A film following the river from Oxford to London would include many of the high spots of English country, towns and cities of scenic and historic import. Such a reel should commence with scenes of Oxford where the Thames is called the Isis. At this world famous University town, fifty four miles from London, the amateur movie maker can film sequences of the college buildings. Of paramount appeal are Christ Church and Magdalen Colleges, while the Rhodes building is of special interest to American visitors. Especially beautiful scenes would be views of the High Street looking east towards Magdalen College from Queen's College, and of Magdalen Tower and bridge from the river Cherwell, looking up stream. The college barges moored along the banks of the river near Christ Church meadows, The Trout Inn, a fine old Eighteenth Century building near Oxford, and the ruins of Godstow Nunnery across the river would make splendid sequences. Then on the route toward London come Clifton Hampden, an unspoiled English village of the Eighteenth Century, Dorchester and Henley, where the Regatta is held in the first week of July. At Marlow is Medenham Abbey and at Cookham Lock on the left bank of the river are the beautiful Cliveden Woods. Scenes of boating and punting may be made at Maidenhead and then would come Bray, a picturesque village.

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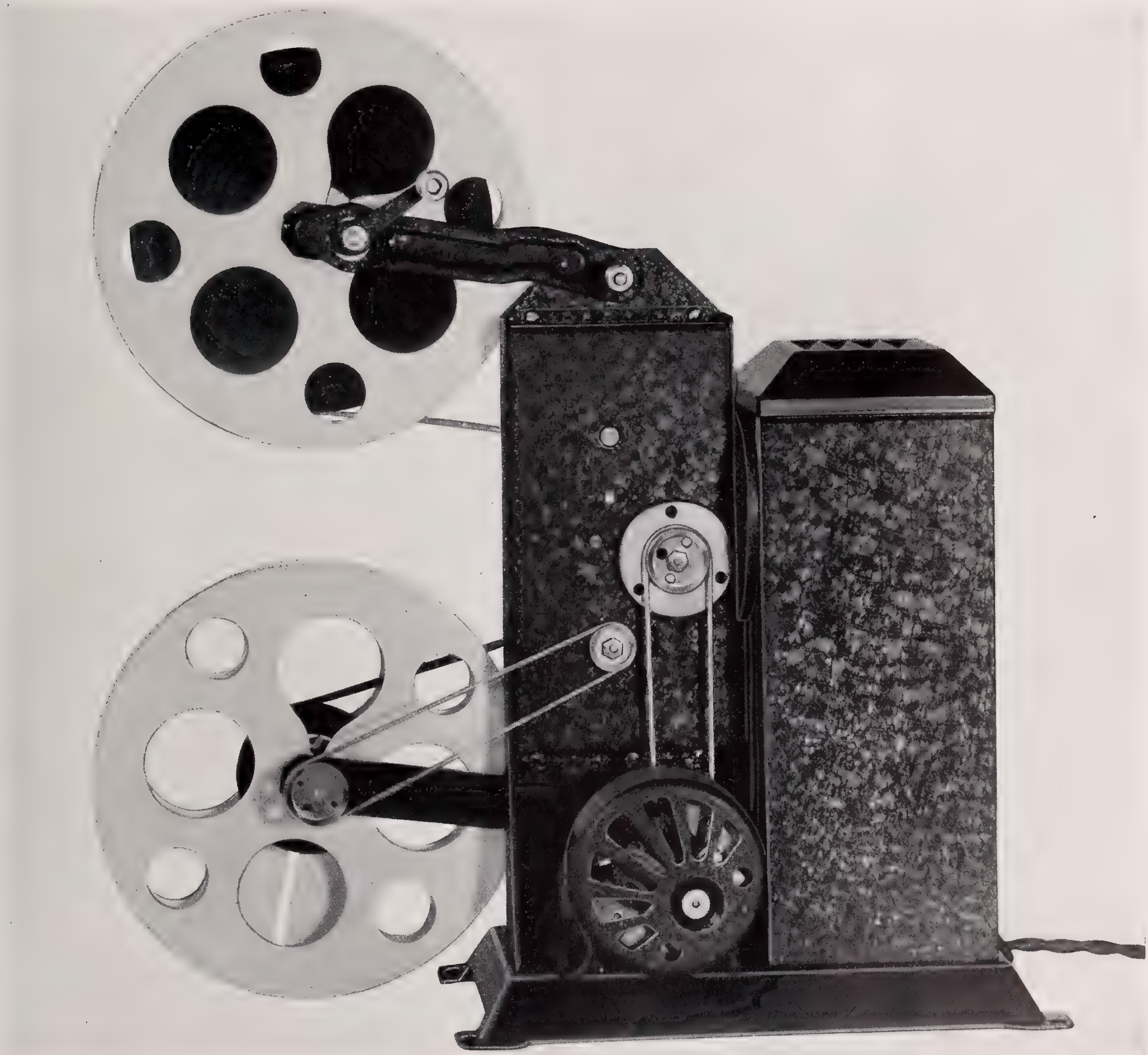

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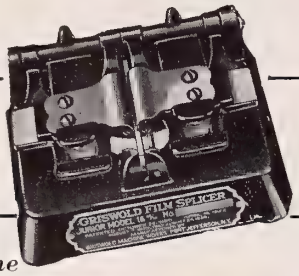

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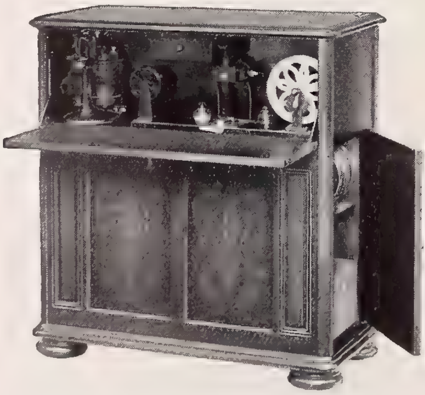

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Much of the journey could well be made by river steamer.

Then, by all means, some sequences should be got of Windsor Castle, palace of the Kings and Queens of England for eight hundred years. To use the camera within the castle walls, it is necessary to get a permit from the Office of Works, which is located within the Castle precincts. A permit is issued readily to *bona fide* amateurs. From the terrace of the Castle is a glorious view of the Thames and the town of Eton. Do not leave the Castle without securing shots of St. George's Chapel and the Horseshoe Terrace which lies at the west of the Chapel and, if time permits, make scenes of Windsor Park. A splendid view of the residential portion of the castle is obtained from the "three mile drive" located in the park.

Across the river is Eton College, founded by Henry VI in 1440. Of importance to the camera is the fine Gothic chapel and the school yard, with the bronze statue of the "Founder King" in the center. Remembering that the Duke of Wellington said, "The Battle of Waterloo was won on the playing fields of Eton," why not add a picture of the playing fields?

Then comes Richmond Park, for many years the hunting preserve of the kings. Kew Gardens, six miles from the heart of London, offers great possibilities, especially for the amateur equipped with Kodacolor. And then comes London itself. In addition to getting the more obvious shots, don't neglect the river, which is furnishing the theme of the picture. An excellent closing shot would be the Tower Bridge, for it is the last bridge under which the river passes before it flows into the sea. If possible, get the bridge opening to let a vessel pass and follow the ship after it has left the bridge going toward the open sea. To such treatment should be added scenic shots of the river and the countryside through which it flows. In this way a unique and immensely beautiful picture would be obtained with a coherent line of development.

Of course, this outline barely touches on the movie making possibilities in England. Everywhere beautiful scenery and countryside are combined with unusual natural formations, great examples of architecture, picturesque villages and buildings rich in historic and romantic interest. Many castles, abbeys and parks are privately owned, of course, and the amateur should remember that the possession of movie equipment does not *ipso facto* give him the right to trespass more than his fellow traveler. However, it is certain that, if the cinematographer makes a point to approach the responsible party and asks advice and cooperation in making his pictures, he will be greatly aided for the courtesy he shows.

Secrets of effective scenics

[Continued from page 318]

of momentum which implies continuation in the same direction in the following scene. Having come through the tree and standing now in full light, the hiker turns, looks toward the tree, pauses (note the pause) and then gazes toward the top. Scene three might be a long shot directly up the tree, the camera having been placed close to exaggerate the perspective. The pause in the sequence slows down the tempo and gives a moment of mental repose to the audience. This produces a sense of leisure and gives the action a rhythmic flow. The final scene of the sequence might be a cut back to the second scene in which the hiker lowers his eyes from the skyward gaze and strolls out of the scene to the side.

Now analyze what has been done. Aside from introducing the story, an impressive picture of the Big Trees has been presented. A significant bit of the most famous of them has also been included. But, best of all, the four scenes are knit together with a thread of action which gives a truer impression of the trees than would have a reel of pot shots. The completion of the film would consist in the formation of sequences of the remainder of the material with the treatment of the scenes on the summit forming a natural climax.

While filming, it is a matter of common experience to find interesting material that is not directly connected with the film being made. In general, it is better to ruthlessly shelve such material for use in another film. The selective process applied in editing could be well employed in filming. Thought is cheaper than film.

Under rare circumstances, material will present itself and is shot because of its uniqueness. This may often, by a little rearrangement of scenes, be included in the original scheme in a way which will give it an aspect of pertinency even though it may have been filmed solely for its intrinsic value *per se*. For example, last summer while filming in the Rockies the writer had the unexpected opportunity to picture with a telephoto an eagle's nest containing three birds. After about an hour's wait a shot was made just as another of the family flew leisurely up, flapped his wings and settled down. This shot had absolutely no place in the original plan but could not be missed. By carefully changing the order of the preceding scenes and making the climber, around whom the continuity was woven, sit down and gaze into the canyon below, the approach was surprisingly smooth. As such a sequence could not logically be ended with the shot of the nest, it became necessary to wait until the eagle left the nest and flew away in graceful swoops down the valley, thereby bringing a natural close. Thus, the rule, *extraneous subject matter may be included in a film only when properly approached and ended in a sequence,* may be formulated.

In filming, details of a sequence should not be concentrated on to the extent of losing sight of the completed whole. Each sequence must lead smoothly into the following. If such a course of production is followed to completion, films cannot help but assume a piquant interest to others as well as to their producer.

Color considerations

[Continued from page 319]

extent in landscape work by studying the picture to be made and closely observing color in shadow and in sunlight at all hours of the day. Thus the same scene can be depicted in several different moods and color harmonies.

The second class of color subjects, comprising matter which can be controlled by the amateur so that color harmony can be obtained at will, affords the larger field for fascinating experimentation. Women's fashions present a most interesting field of study, particularly since color is today so much to the fore. Even though the amateur may be limited to daylight shooting only, he can still present fashion studies with harmonious backgrounds and accessories and with both single figures and groups. He can study the proper rendering of texture of material in color, of opaque, semiopaque and diaphanous material. The difference in color caused by penetration of the light falling on subjects of different textures is not generally appreciated. A crimson rose, due to this fact, is a thousand times more vivid than a piece of crimson cardboard. Many other examples could be cited.

Another type of color work in which the amateur has full control over subject matter is flower filming. Closeups of blossoms give breath taking screen effects. Medium and long shots for masses of color harmonies can be delightfully exhilarating when attention is given to the principles of color harmony of the whole without emphasis on the individual spot of color.

Visiting the public library or a book seller to secure some good volumes on color harmony and essays on color to begin study of color from the angle of the painter is highly desirable. Not only will this add to the knowledge and love of nature in all its moods but will eventually result in film color poems instead of mere color tones.

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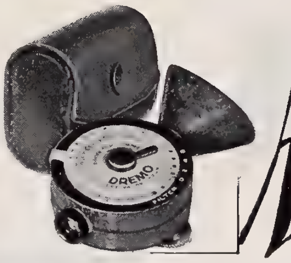

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Closeups—What amateurs are doing

JAMES W. MOORE

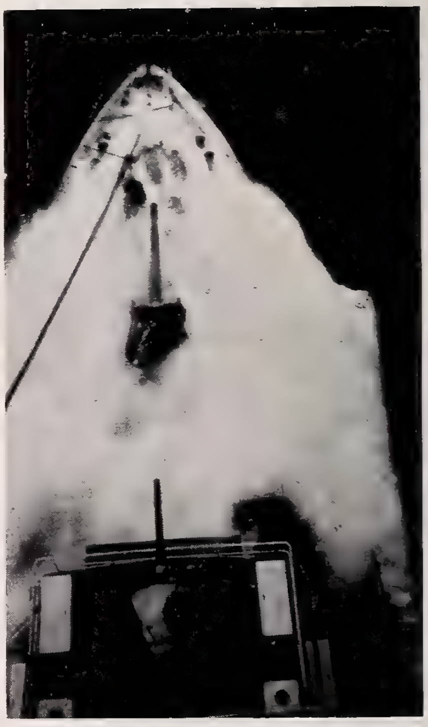
■ Rated as one of the most beautiful scenic films it has presented by the Little Picture House of New York City, *The Wonder Trail*, a 1000 ft., 35mm. amateur production on Yellowstone National Park made by League member Ralph C. Wildes of Haverhill, Mass., was featured last month as a regular part of that theatre's program.

■ Although the gates of Governor Theodore Roosevelt's palace in San Juan, Porto Rico, were barred to professional cameramen, a complete record of the reception to President Hoover on his recent visit there was secured by League member George R. Mercader, full permission having been granted by the Governor. Mr. Mercader is stationed in Porto Rico with the 65th Infantry.

■ *Mechanical Principles* is the title of a new and unusual film produced by Ralph Steiner of New York City who will be remembered for *H2O*, a prize winner in the last *Photoplay Magazine* amateur film contest. This latest work is even more definitely experimental, portraying, as it does, the fascinating designs to be found in a purely abstract study of mechanical devices in motion. It was presented with a musical accompaniment this spring at the fourth season of the Copland-Sessions concerts and has since been screened at the New School for Social Research, New York City, on a program which had for its interesting purpose the study of the principles of design in motion pictures.

■ Many thousands of feet of film on exciting and amusing adventures during six years of work on the U. S. Coast Guard Cutter Modoc, detailed to duty with the International Ice Patrol, have been made by League member Lieutenant Commander N. G. Ricketts who plans this year to put finishing touches on what should be a most unusual amateur film. This ice patrol, established following the sinking of the *Titanic* in 1914, locates and charts the course of icebergs so that ships can be warned of their proximity to these floating North Atlantic menaces.

■ How a misfortune was turned into a success has come to light in the amusing story of the film, *Carrying Hongkong's Burdens*, made by League member J. L. Parren and a prize winner in the recent Pathex Amateur Film Contest. Over many



Storm (right) and calm (above) as seen in unique Ricketts ice patrol films

Lieut. Commander N. G. Ricketts

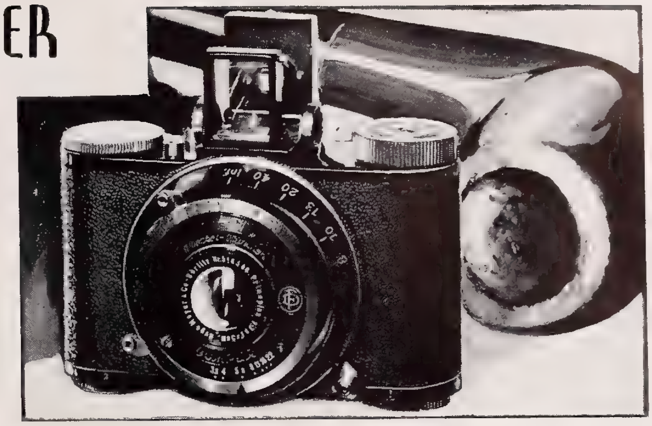
Stalking icebergs which endanger Atlantic ships —from amateur film record

months of casual shooting, Mr. Parren gathered a complete record of all the strange methods of carrying burdens used by the Chinese in Hongkong. He carefully made titles for the reel but, this being his first attempt at title making, they were nearly twice too long and so had to be cut in half for use.

Bell & Howell

Summer finds the traveling amateur holding the center of the movie making stage

Thus he ended up with a full set of titles to spare. These he saved. The film was voted a great success by friends and was sent off to Shanghai to be copied for them. That was the last ever seen of it. Mr. Parren, left with the extra titles and what he knew was a good idea for a film, took thought, his camera and, on a bright sunny day, went forth to make over the entire film in the space of a single morning. Edited and titled, the second picture was found to be far superior to the original. Where before film densities had varied unpleasantly, they were now uniform and consistent. Further, what had been a vague, half formed idea prompting the filming was now a clear cut and detailed continuity plan which won in the contest.



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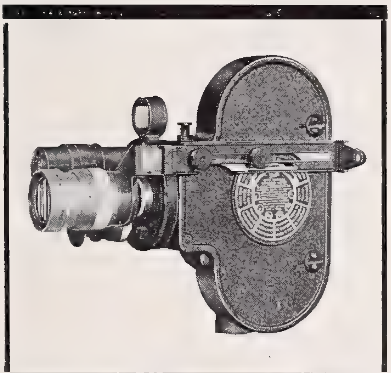

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Amateur clubs

[Continued from page 325]

Suspend photoplay ■ A demonstration of lighting equipment was given at a recent meeting of the Cinema Club of Larchmont, N. Y. On the same program were the screening of a film of the Canadian Rockies made by William R. Hainsworth, *The Lugger* from the League Club Library and a Kodacolor film by Harry Rich Mooney. The Larchmont Cinema Club has decided not to make an amateur photoplay at the present time but to concentrate efforts on programs and demonstrations. A committee consisting of Peter F. Lindemann, J. S. Breckenridge and Harry Rich Mooney was placed in charge of programs.

Viennese ■ In Vienna, the Austrian Amateur Cine Club is progressing steadily. A monthly news sheet is edited by the club and weekly meetings are held. Programs are largely devoted to technical discussions, demonstrations and group experiments. One meeting each month is given to the screening of members' films. Club rooms are also made available for private screenings of members and laboratory and printing equipment is maintained for their use.

Poor Dad ■ The Adelaide Amateur Motion Picture Society of South Australia is filming a comedy entitled *Dad's Vacation*, dealing with the unhappy experiences of Dad when he encounters a motion picture production unit in action. Ray Foord is directing the picture, Mr. Daws and George S. Hutton are cameramen and H. W. Allen is handling the titles. In the cast are Mr. Allen, Clive Sheldon, Irene Gates, Mickey Hobbs, Miss B. Hilliam and Frank Beaver. The well written scenario was prepared by Mr. Hutton. Another amateur movie organization, the Alton Movie Club, is being formed in the same district.

Plan home ■ Featured at the latest meeting of the Cine Club of Portland, Oregon, was the projection of *The National Air Races*, filmed by the Movie Club of Cleveland, Ohio, and European travel films made by Byron J. Beattie. The Portland Club is planning to establish headquarters for the housing of club equipment.

French journal ■ News of Belgian, French and Swiss amateur movie clubs and societies is to be carried in *Cine Amateur*, a new amateur movie magazine, printed in French and published in Paris. In addition to the club news, the magazine carries general and technical articles relative to amateur movie making.

RUSHES ■ In Fresno, Calif., a new amateur photoplay production unit has been formed. V. Skendarian is president; K. Dashjian, vice president; Miss Nevart Shamgochian, secretary; C. Markarian, treasurer.

■ *Le Carrefour* is to be the title of an experimental film to be produced by the Union Belge des Cinéastes Amateurs in Brussels, Belgium. The Union is adding sections in Antwerp, Liège and Ostend.

■ At the annual election of officers of the Amateur Movie Section of the Société Francaise de Photographie, Pierre Boutan was chosen president; Fred Jeannot, vice president; M. Deberon, secretary. This section is planning a considerable increase in its activities.

Tri city awards ■ The final judging of the amateur movie contest between the Hartford Movie Club, the Hudson County Cine Club and the Metropolitan Motion Picture Club, held at the Little Picture House in New York City, resulted in the selection of *Poetry Of Nature*, filmed by William H. Barlow and entered by the Hudson County Cine Club, for the first award in the black and white section of the contest and *Bermuda*, filmed by William Goeben and entered by the Hartford Club, for the first award in the Kodacolor section.

Second place in the black and white section went to *The Sea*, made by Hiram Percy Maxim, President of the Amateur Cinema League. This film was entered by Hartford. Third place was awarded *Sunsets*, filmed by Dr. H. L. Rohdenburg of the Metropolitan Motion Picture Club. *Riviera*, made by Raymond G. Petty and entered by the Metropolitan Club, took second place in the Kodacolor section.

Miss Sophie Smith, managing director of the Little Picture House of New York, J. V. D. Bucher, cinematographer of the Yale Psycho Clinic, and Wilton Barrett, chairman of the National Board of Review, judged the black and white entries. The Kodacolor section was judged by membership vote of the Philadelphia Amateur Motion Picture Club. Each club entered two black and white films and the Hartford and the Metropolitan Club each entered one Kodacolor film. In the black and white division, *The Sea* and *Salmon Fishing* were submitted by Hartford, *Poetry Of Nature* and *Playhouse Magazine* by the Jersey City group, *Sunsets* and *Tricks With A Camera* by the Metropolitan Club in New York. Kodacolor was represented by *Bermuda* from Hartford and *Riviera* from New York.

This brings the first three cornered

amateur movie club contest ever held to a successful close. Before entering the films which were to represent it, each club held a preliminary contest open to all members. Each club selected its representatives from a score or more examples of amateur work. Thus the finals were based upon the consideration of three score outstanding films.

British amateurs

Five films ■ Ace Movies in Streatham has five films in production, some of them nearly completed. Of these, *The Kris, The Road To Fleet Street*, *Hell's Belles* and *Fire* are on 16mm. film and *How Drinkers Are Being Saved* and *Taxing* are on 9.5mm. *Hell's Belles* is being directed by Ben Carleton, assisted by E. G. Notley, and is being photographed by Horace R. Hughes. *The Road To Fleet Street* is being directed by Cyril Heck and Norman Jenkins while Mr. Hughes is again cameraman. A new film scheduled for early production is a burlesque in the Russian manner adapted from the witty *Cinecisms* written by Ian Fox in *Film Weekly*. Mr. Fox has given his permission for the film version and the script will be written in collaboration with him. Recent programs included a talk by George H. Sewell; a debate, *Should Amateurs Make Box Office Films?*, conducted by Ben Carleton and Eric Notley; the projection of *A Wager For A Wife*, produced by the Eastbourne A. F. C., *The Number*, production of the Hull A. C. S., and previews of current Ace Movies' features.

New releases ■ Early this year the Hull and District Amateur Cinematographers' Society held a public screening of club productions. On the program were a scenic and travel film; *All Square*, a quick moving modern thriller; *His Downfall*, a farce; *The Number*, a five reel feature drama. In the cast of *The Number* were Herbert Heald, Margot A. Geddes, Leslie Keating, Vera C. Boards, George Warder, Elsie Frame, E. Haworth Earle, Lottie L. Scorrer, L. Munroe Clark and Charles Briglin. It was written and directed by R. C. Boards.

Resourceful ■ The 16mm. unit of the Finchley Amateur Cine Society is in production with *My Face Is My Fortune*, a comedy presenting the determined search for romance of an energetic charwoman. The 9.5mm. unit has recently completed *A Murder Has Been Arranged* and *The Cold Shoulder* and is now working on *The Dancing Lady*. This picture required a ball room set and, capitalizing on production necessities, the society gave a dance which supplied the needed atmosphere and provided an enjoyable evening. This active group will publish a quarterly magazine to be edited by Miss P. Anstey.

Contest ■ The membership of the Amateur Cinematographers' Association of Newcastle-on-Tyne has nearly doubled in the past year. It now stands at nearly one hundred. A series of competitions has been arranged for this session. Prizes will be awarded for the best topical film, group production, scenarios, set of titles and synchronized film. The contests will be judged at the opening of the next winter session, members having all summer and fall in which to prepare entries in divisions chosen.

Goes ahead ■ At a recent meeting of the Birmingham Amateur Cinematographers' Association, members listened to an interesting address by Vincent Curran. Films produced by the club were screened and criticized by Mr. Curran. Work on the club's present production, *Ethel's Operation*, is steadily progressing. The film is under the joint direction of Jeppie Milton and J. W. R. Mountford and the cast includes Greta van der Werff, Rene Whittington, Joseph W. Milton and G. A. Roe.

Sport reels that win

[Continued from page 322]

can be fabricated by the cameraman.

One of the most spectacular sports and yet one that is least used as a cinema subject is the crew race. A sequence for a short picture of such an event can be made by beginning with the crews carrying the shells out of the boathouse and rowing away to the starting line. If someone with a camera will photograph the start of the race, while the finish is filmed by another, this makes a simple sequence that is complete. At some of the larger races, observation trains are available for spectators but, due to vibration of the cars, it is almost impossible to get successful pictures from these. Instead of attempting this, excellent results may be obtained by several movie makers working together, with cameras stationed at intervals along the course. A telephoto lens is invaluable for closeups and very successful shots can be made from a boat following the crews.

After a few attempts at sports continuities, it will be found that the trick of taking the appropriate scenes will become almost automatic and then is the time to bring ingenuity into play. Don't stick to a "cut and dried" type of sequence. Originate ideas which will make these personal films novel.

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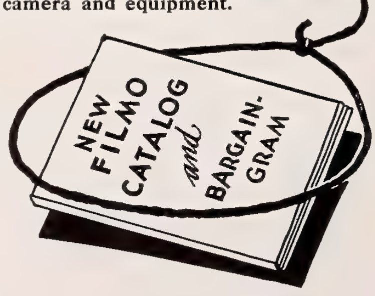
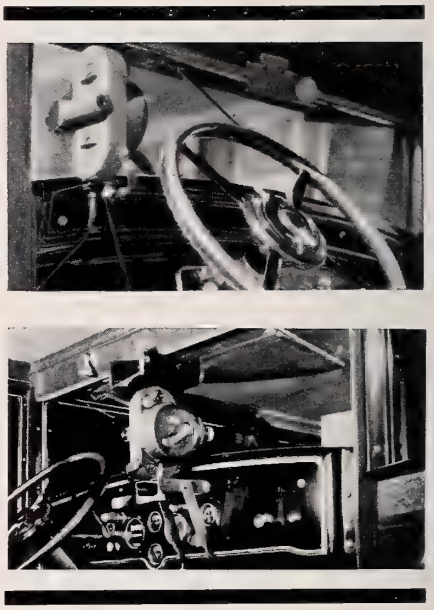

NEW FILMO CATALOG and BARGAIN-GRAM

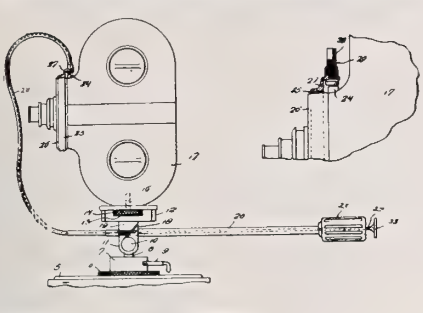
The clinic

[Continued from page 329]

opportunity will escape *en route* will be particularly interested in the dashboard camera mounts evolved by two League members. George B. Leland of Stamford, Connecticut, and O. T. Peiper of Wilmington, Delaware, working independently, have each evolved a most interesting form of camera support for use while driving. Surprisingly similar are the ideas worked out by these two separate enthusiasts, Mr. Leland's mount being made from threaded rods while Mr. Peiper's is made from strap and angle iron, cut and bent to fit and bolted into place. The illustrations show the respective mountings so clearly that it is hardly necessary to give further descriptions and the dimensions are dependent upon the automobile and camera in question. The main object to achieve is a solid, diagonal truss which will take up most of the camera's weight. It will be noted that special attention has been given to this feature in both supports. The construction must be as tight and vibrationless as possible. It is, of course, necessary to locate a solid foundation at an appropriate point on the interior of the car body. The camera itself is attached and detached by means of a bolt or thumbscrew fitting into the tripod socket. If the windshield can be raised while shooting, better results may be had; if this is impossible, take care that the glass is clean. When shooting through the heavy plate glass, it might



Two auto camera mounts—above, George Leland's; below, O. T. Peiper's be better to open the diaphragm by half a point over the usual value. Pictures taken from a moving vehicle are always a bit uncertain in their results because of the unexpected bumps and movements which may occur. Such devices as are here described do much to improve results in such shots but good results must not be expected when traversing rough or bumpy roads. Select a smooth roadway for such traveling shots. Point the camera straight ahead or at a slight angle only. Don't take pictures out of the side windows of the car while moving. Of course, when the car is still, a shot may be taken in any direction, the bracket serving admirably as a rigid tripod with the shelter of the car roof protecting the lens from direct sunlight.



An amateur made camera control which operates from the tripod handle

Control patent ■ Showing that amateur movie makers themselves can point the way to further development in the accessory field, Joseph M. Ramsey of Cleveland has developed and patented a camera control which operates from the tripod handle. As shown in the reproduction of the patent drawing herewith, the handle rod controlling "panoram" and "tilt" motion of the tripod head is hollow. Through the tube thus formed, a flexible shaft slides. It projects from the outer end of the handle and terminates in a thumb button. The other end of the flexible shaft is carried up to the camera operating button and is fastened in such a way that pressure on the controlling button at the end of the tripod handle will start and stop the camera. Thus there is provided a sort of modified remote control so that the camera may be operated by the same hand that works the "pam" and tilt handle of the tripod. In this way, all controls are centered in the right hand, while the left may be used to steady the tripod. Mr. Ramsey has used this device very successfully in all of his tripod work.

Asked and answered ■ *Question:* I have often wanted to secure telephoto shots with a three inch lens on occasions when the tripod was not along. Is there any way these may be secured while holding the camera in the hand? *Answer:* If a convenient support on which to rest the camera (such as a fence post or the like) cannot be found, the only recourse is to set the camera speed at sixty frames per second, at the same time holding it as firmly as possible. The high speed will help smooth out the "weave."

Aids for flying filmers

[Continued from page 321]

the degree of apparent motion of a given scene at a given distance will decrease in proportion to the height of the plane. By practicing this principle in the extreme, aerial photography comes to resemble land photography from an elevation. Thus, aerial pictures may often be "faked" by making them from high hills, cliffs or from the tops of high buildings.

Another type of motion must also be guarded against in making pictures from the air. Ordinarily the camera should never be rested against any part of the aeroplane as the vibration of the motor will appear in the movies. And, unless necessary, the camera should not be held far out over the edge of the plane. Outside the protection of the windshield, the camera cannot be held motionless against the varying pressure of the wind and the rush of air is bound to result in jumping when the pictures are projected. The ideal plan is to bank the plane against the air by tilting it up on its side while the cameraman shoots out of the side of the plane with the camera fully protected by the windshield.

"Panoraming" from the air should be done with particular care. If tried at all, it should proceed from the farther toward the nearer portion of the scene. In this way the forward motion of the plane is partly equalized. On the contrary, if "panoraming" is done from the nearer point to the farther, the movement of the aeroplane is added to that of the "panoram" which usually accentuates it sufficiently to ruin the results.

In making a "panoram," one general direction of motion must be followed. If the camera is swung around in a haphazard manner, the results will be very displeasing. By "panoraming" along a straight line, regardless of the direction of that line, if the camera is moved slowly, the imagination is able to reconstruct a mental image of the actual scene.

On the other hand, in regard to mo-

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tion, the delightful sensation of flying is almost perfectly described by the gentle swaying of the pictures on the screen. The observer who has flown once more feels the thrill of gliding through space while he watches the scenery pass rapidly by on the screen's surface. And, to those who have never seen the earth from above, the scenes will convey the impression of flying, so hard to describe verbally.

Educational films

[Continued from page 327]

education lies in more demonstration. A map's lines, for instance, he stated, have an entirely new significance for pupils when they see on film just how the country actually looks. In small schools, he believes many experiments in physics that cannot be undertaken because of lack of equipment can be easily and effectively demonstrated by the teaching film. Professor Einstein summarized his views with the statement that, "Children are fed up with definitions instead of being introduced to tangible things." He believes that they should be afforded an opportunity to pass from the concrete to the abstract in their studies, a possibility amply provided by the teaching film used in conjunction with the textbook.

■ Twenty 16mm. classroom projectors are now employed as a means of regular instruction in Philadelphia public schools, according to a recent survey conducted by the Visual Education Committee of the Board of Education of that city. In a test of the relative merits of 16 and 35mm. projection apparatus, it was found that the former equipment is used much more regularly and systematically and, hence, there is far greater demand for 16mm. film subjects than for 35. About one hundred and twenty reels covering eighty subjects are now in the circulating film library of the visual department. Lesson plans are available for the reels and are sent in advance of the films to the schools, directly connecting with the daily assignments.

Einstein, world's greatest scientist, lauds power of motion picture in teaching

■ 16mm. talking motion pictures from the Educational Department of the Western Research Products, Inc., New York City, recently shown at the N. E. A. Convention at Detroit, were enthusiastically received by educators from all over the country, it is reported.

■ Plans for the compilation of a complete annotated index of teaching films have recently been announced by the H. W. Wilson Company, New York City, well known publishers of indexes. The purpose of the index will be to provide adequate film directory service for all users of teaching subjects.

Sailors of the sky lanes shot in cine silhouette just before the takeoff

H. Armstrong Roberts

■ Engineering students at Oklahoma Agriculture and Mechanical College are to view films on various phases of construction engineering, according to J. H. Weaver, Stillwater, Oklahoma, in a recent request for subjects reviewed under *Free Films.* A wealth of 16mm. educational subjects suitable for classroom use in agriculture, medicine, engineering, health, physics, geography and other studies are now available gratis and an increasing number of schools are utilizing these films as effective teaching aids.

■ *The Organization, Administration And Functions Of A City Department Of Visual Aids* is the interesting subject of the Master's thesis being prepared by Arnold W. Reitze, Public School Number Eleven, Jersey City, N. J. Mr. Arnold had devoted much effort to the organization of materials in that school and his paper will consist of an outline program for visual instruction in individual schools of moderate size.

■ That motion pictures, even talking pictures, will never supplant either the textbook or teacher but that they will be of tremendous aid to both and will permit bringing educational facilities into many parts of this and other countries where they would not otherwise be available, was recently pointed out in an address before the student body of the University of Minnesota by Joseph A. Dubray of the Bell & Howell Co.

The making of a nucleus of educational motion pictures by educators in the research laboratories of the leading educational institutions of the country was also pointed out as being highly desirable. These subjects, it was stated, together with the films made by the research laboratories of commercial institutions, would afford a source of material that would, in time, be extended and modified to serve all educational purposes.

Church ■ A three hundred percent increase in attendance has prevailed at his church since the inauguration of film programs, according to the Rev. Frank K. Abbott, Springfield, Pa. Free films are chiefly depended upon, many of which, emphasizing the educational, inspirational and service aspects of the sermon, are available, it is reported. "I have found that those who see the films are very much pleased," Mr. Abbott writes. "The whole Sunday evening service centers around the films presented. Both songs and sermon are planned to harmonize," he says. Mr. Abbott uses the projector on alternate Sunday nights for church services, at the Young People's meetings on Tuesday and Friday nights every other week and occasionally at prayer meeting. It is planned to purchase a camera so that movies of church people and events may be made, Mr. Abbott reports.

■ Taking educational and entertainment film fare to widely scattered construction groups and small settlements along the shores of Lake Kootenay, the sixty five mile long body of water in south eastern British Columbia, League member George Kenney has been placed in charge of the Kootenay Water Ways Mission of the United Church of Canada, created to carry on this splendid welfare work inaugurated by the Reverend Mr. Kenney.

Originally serving some forty odd railroad construction camps with his 16mm. film programs, Mr. Kenney has, on completion of the line and with the starting of the building of a government road on the other side of the lake, transferred his activities to this new field. A fine ocean launch has been supplied him for the purpose of transportation between the construction groups and twenty three other places of call are included in the circuit.

Educational subjects, personal films of the groups contacted and films of the superb local scenery constitute the 16mm. programs at these outposts of civilization.

Legal ■ To show a court of justice the workings of a glass making machine, subject of controversy in a patent case, Bruce's Ltd., London, recently produced a series of slow motion 16mm. films which, according to Justice Luxmoore, before whom the case was tried, enabled him very quickly to gain a correct impression of how the machine worked, an understanding not conveyed by the drawings he had previously examined. He stated that the motion picture is a more forceful and economical method than any he has seen used to bring to the courtroom exhibits which can not be brought there actually. At the same time, he lauded the clarification made possible by slow motion.

Museum ■ To reconstruct the past by showing how museum objects were used in actual life, The Danish National Museum employs the 16mm. camera to record ruins, buildings, household objects and implements of former times as they still exist or are in use in various parts of the country. Not only do the films vitalize the objects but serve as part of the records showing their origin. Production of such films has been included in the activities of the Museum since 1927 and several enlightening and historically valuable records have been secured, both for the Museum archives and for use in the public education which is part of its progressive, modern program.

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FREE FILMS ■ *Subjects listed are available on loan free except for postage. Films on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, 105 West 40th Street, New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributor where they will be filed in the order received. Dates cannot be promised in advance. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent upon League membership.*

■ *Conquering The Jungle,* one reel, 16 or 35 mm., reviewed through the courtesy of The Goodyear Tire And Rubber Company, shows the transformation of a jungle in Sumatra into a productive rubber plantation. Planting, gathering and preparation of the rubber juice for shipment is portrayed. Interesting native amusements and customs are shown.

■ *Our Daily Bread,* one reel, reviewed through the courtesy of the General Electric Company and available for group projection only, shows the evolution of processes in wheat raising and its manufacture into bread. Primitive methods of harvesting, threshing, milling and baking are contrasted with their modern accomplishment by means of machinery.

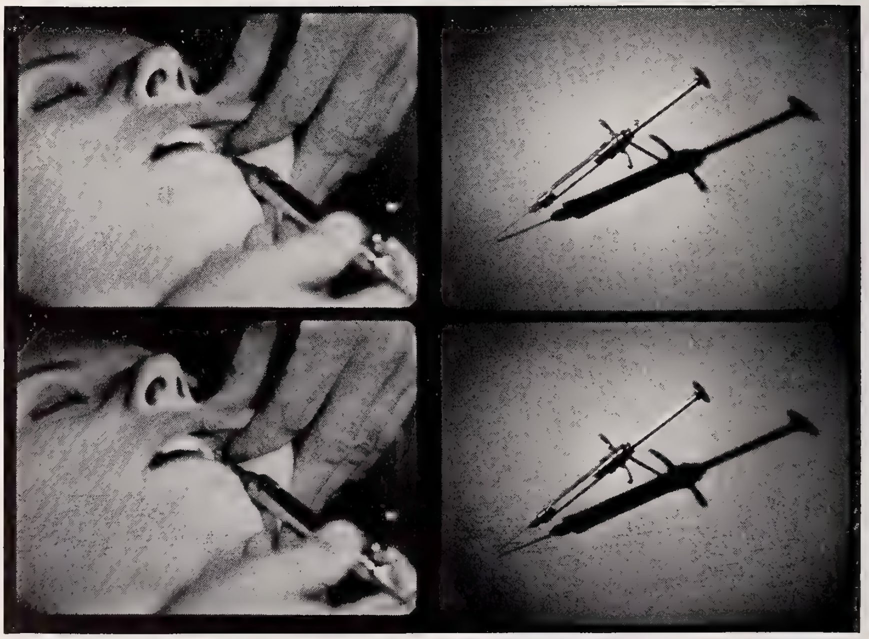
■ *Shanghai Jesters,* one reel, reviewed through the courtesy of the U. S. Navy Recruiting Bureau, is an interesting film on "shore leave" in Shanghai. Sights on the river at this fascinating city, street scenes and an amusing race track sequence are included. At present only a silent print is offered but a synchronized version is planned. The film is offered to large groups only.

■ *The Man Builder,* one reel, produced by League member L. H. Smith for the Greater New York Gospel Mission, shows the work on the Bowery of this agency in reclaiming human beings relegated to a great city's social scrap heap. The film should be of value to welfare agencies planning the production of similar subjects and to schools, clubs and individuals interested in this aspect of sociology.

■ *Local Anesthesia In Dental Practice,* four reels (see page 327), is available to dental societies, dental study clubs, dental schools, hospitals and all related organizations or teaching centers upon application made by an officer of such bodies. The film demonstrates laboratory methods of compounding local anesthetic solutions, the biological, pharmacalogical and bacteriological control in the laboratories, the innervation of the upper and lower jaw and an accurate and simplified technic for the injection of local anesthetic solutions in the mouth, both for oral surgery and for painless operative dentistry. A novel feature of this film is the anatomical tableau of innervation showing the ganglia and each nerve and its branches emanating from these ganglia, their courses being traced in animation. Each injection is shown first on the skull and then in the patient's mouth. Several of the injections are also demonstrated in animation and slow motion so that every step may be accurately analyzed. The film is available on either 16 or 35mm. stock and a manuscript, to be read before projection of the film and enhancing its educational features, may also be had on loan if requested. To insure definite bookings, application should be made, if possible, two months in advance of the desired projection date. Carrying charges are paid by the distributor.

This dental anaesthesia film evinces scientific value of many free subjects

Cook Labs., Inc., and The Antidolor Mfg. Co., Inc.



News of the industry

[Continued from page 334]

camera, a new compact machine of 100 foot film capacity, which weighs but two pounds and ten ounces and is the latest product of the Stewart-Warner Corporation, Chicago. The camera case is of the simplified envelope design with rounded ends, is made entirely of metal and has a crackle finish. The lens is of a special type in a fixed focus mount and has a novel stop arrangement which is easily set to correspond with the basic lighting conditions of the scene to be photographed. Threading is accomplished through a straight line film travel and pressure rollers of novel design make it easy to form upper and lower loops properly. A double claw imparts the intermittent motion to the film. The footage meter operates through an arm which acts to keep the film wound snugly on the feed reel at all times. An interesting feature is found in the fact that, during the operation of the camera, the upper spindle revolves *backwards* very slowly through a friction drive, thereby further preventing the film from becoming loosened in the feed spool. The finder is of the tubular type and is below the lens when the camera is held in operating position. Infiltration of light after the camera is closed is prevented by the detachable cover, which has a double lip all around. Chicago offices of the Stewart-Warner Corp. are on Diversey Blvd.; Oscar Ray heads the eastern distribution office, 15 Laight Street, New York, while Jack J. Kuscher is in charge of sales.

New DeVry ■ A 16mm. camera of one hundred foot capacity and many special features that will interest the amateur has been recently announced by the Q R S-DeVry Corporation, 333 N. Michigan Avenue, Chicago. It is known as the Model 57 and sells for fifty seven dollars and fifty cents. Some of its special features are: extra strong drive spring; certainty of uniform speed through special governor; handy front control; straight line, simplified threading and incorporated reel flange gauge. Phil Lasher, Ltd., 300 7th Street, San Francisco, is now exclusive DeVry distributor for the eleven western states.

For sound ■ A portable Cine-Speaker, the characteristics of which are especially developed for use in conjunction with the electrical pickup of the Animatophone for talking picture purposes, is announced by the Victor Animatograph Corporation of Davenport, Iowa. Contained in a special case are the three stage, five

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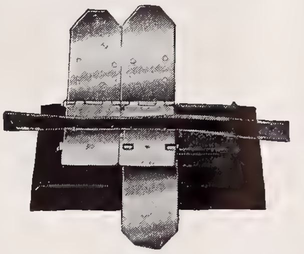

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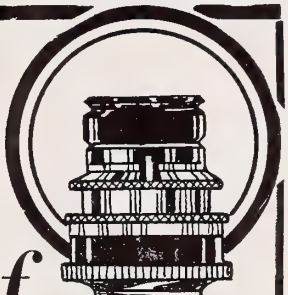

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20mm.	60.00
1 inch	60.00
1⅜ inch	69.00
2 inch	85.00
3 inch	120.00

For Kodacolor, for use on Filmo Cameras only, the 1 inch lens, complete with filters, spool, gauge, etc., is $77.50.

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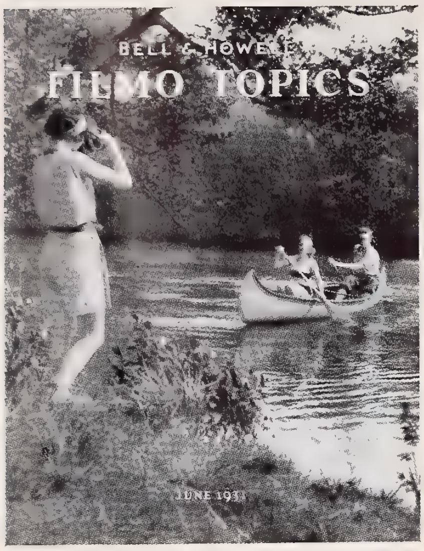
Works: Goerlitz, Germany.



Vacation and trick films are among subjects of the June "Filmo Topics"

tube audio amplifier and a special, electro dynamic "auditorium" speaker of a well known make. The new Cine-Speaker may be plugged in direct to the alternating current line and is provided with an acoustical tone control, volume switch and microphone jack.

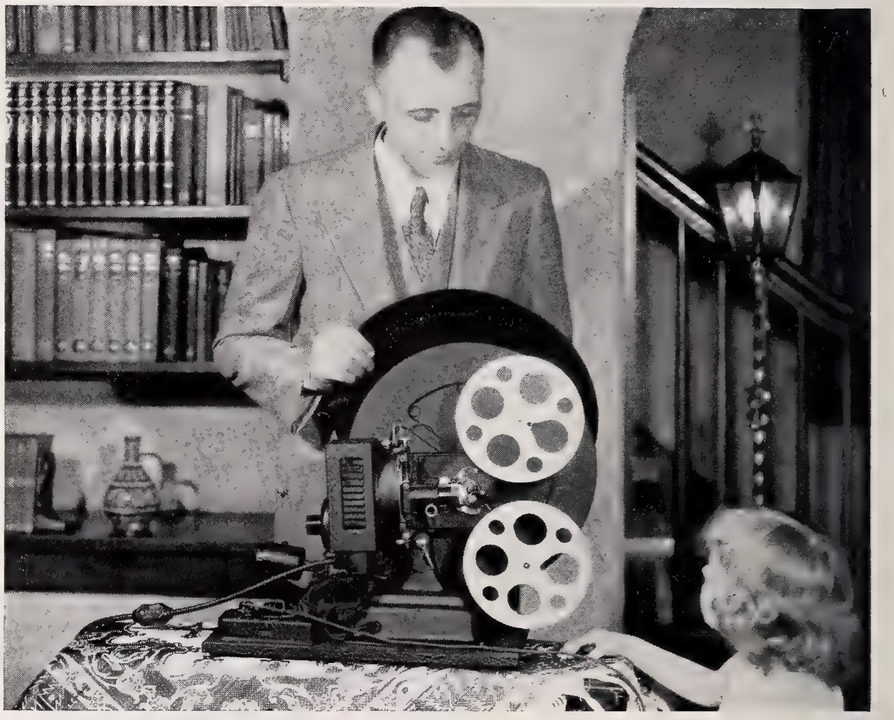
Victor also announces the availability of current resistor plugs which remove the danger of burning out a transformer or lamp rated for 110 volts when the line voltage happens to be higher, as is the case in some communities. The Victor Animatograph Corporation will supply these plugs free of charge with new projectors to be used under electrical conditions which make them necessary.

Sound adaptable ■ Owners of Q R S - DeVry portable 35mm. projectors will be interested to note that certain of these models can now be adapted to run professional sound on film. Full information on this matter will be willingly given by the Q R S-DeVry Corp., 333 North Michigan Avenue, Chicago.

British talkie ■ The Reylik Home Talkie apparatus, coming in three models which offer reproduction, reproduction and recording and a special amplifier unit, are now manufactured in England by A. W. Green, 70 High Holborn, London, W. C. 1, for 16mm. sound projection. It is said the turntable may easily be attached to any 16mm. British projector.

"Filmo Topics" ■ This well planned Bell & Howell publication for June contains much interesting material covering a variety of topics. Some of the articles are *A Movie Treasure Hunt*, pointing out vacation filming objectives; *Backward Boys*, a humorously planned trick film; *The A B C Of Filmo Lenses*, a simplified explanation of the camera objective; *Suggestions To Kodacolor Users; Titling Your Films*, No. 9 of the series. Copies of *Filmo Topics* will be sent free to any reader of MOVIE MAKERS on request to the Bell & Howell Co., 1801 Larchmont Ave., Chicago.

Westphalen moves ■ Leonard Westphalen, known for his efficient Little Sunny Twin Arc, is now located at 110 East Austin Avenue, Chicago, Illinois.



Talkies for the home are said to be very simple with Victor Animatophone

Zeiss catalog ■ A new pocket still camera of particular interest to movie makers is featured this month in the latest Zeiss Ikon catalog. This is the Kolibri, a clever little camera that doubles the number of possible exposures on a single loading of vest pocket rollfilm; in other words, instead of the usual eight exposures to a loading, the Kolibri gives sixteen. Each of these pictures is one and one fourth by one and five eighths inches, a size approximating that of the motion picture frame. Thus the Kolibri would be a valuable still camera for the cine worker, both for location testing and for making all kinds of production stills. The camera is equipped with an *f*:3.5 lens, has a Compur shutter and shutter speeds from one to one three hundredths of a second. Featured in the new catalog are the other cameras of the popular Zeiss line including the compact little Kinamo S.10 for 16mm. movies. Copies of the catalog may be had from Carl Zeiss, Inc., 485 Fifth Ave., New York.

Universal reel ■ A new four hundred foot projector reel recently offered to the trade is built on an unusual principle. The flanges of this reel are entirely of skeleton wire construction, fused into a solid unit by means of spot welding. Under test, the reel works well and proves to be a definite aid in the threading of the projector because of the accessibility of the hub. The new reel is the product of the Universal Electric Welding Company, 9-16 37th Avenue, Long Island City, N. Y.

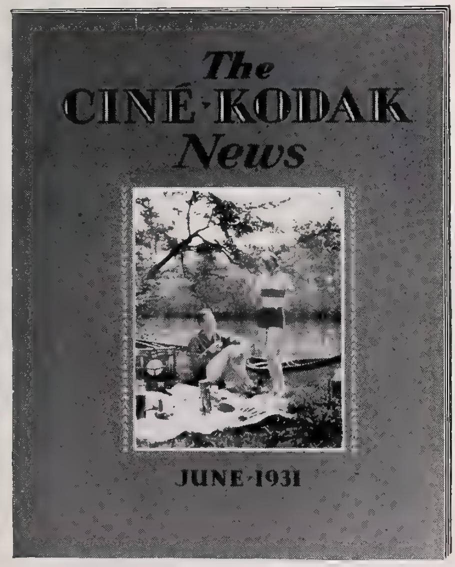
B & H developments ■ The compact, "watch thin" movie camera, the Bell & Howell Filmo 75, is now available fully equipped for Kodacolor, complete with Cooke *f*:1.8 fast lens and necessary filters. The news that this extremely light, portable, hundred foot camera is now adapted to color filming will be welcomed by those who wish to travel light and yet have available the full possibility of color pictures. The price of the camera, Kodacolor lens and case complete is $149.50.

A new sport case for the Filmo 70-D is also announced this month. It is made of a tough substance rather like canvas and called Toile Basque. Striped in blue and orange and bound in leather, the case may be had in two sizes, size B, to hold the 70 D with four inch lens, and size C for the six inch.

Plans for continual expansion of all branches of the Bell & Howell plant in Chicago are now furthered by the addition of a complete, new, third story to the B & H engineering building in that city. It is announced that this 17,000 square feet of additional space will be given over to experimentation on talking picture apparatus.

"Cine-Kodak News" ■ Devoted largely to the coming scenic and travel filming season, the June issue of *Cine-Kodak News*, attractive Eastman journal for the amateur, features *This Matter Of Composition*, a discussion of the fundamental and easily applicable points of this element of good filming. Further articles are *Try Faking*, or trick work on the golf course; a story on Kodacolor filming in Glacier National Park by the park superintendent; the usual pages on *Cine Chat* and Kodascope and Cinegraph releases. This publication will be gladly sent if a request is made to the Eastman Kodak Company, Rochester, N. Y.

Scenic and travel filming are stressed in coming issue of "Cine-Kodak News"



Amplion ■ For home recording experiments, for imposing the voice to add comment in sound projection, for public address and many other uses akin to the movie exhibiting field, the microphone and its attendant amplifier have recently come into much prominence. A new "mike" of special characteristics and low price has recently been announced by the Amplion Products Corporation of 42 West 21st Street, New York City. The Type HM hand microphone marketed by this firm is said to possess particular advantages for these purposes, being rugged in construction and faithful in reproduction. Added to this is a complete line of other microphones, amplifiers and loudspeakers. All those interested in this phase of the subject would do well to write to Amplion.

Shamokin showman ■ Under the guidance of a local high school youth, the Little Theatre of Shamokin, Pa., has been successfully opened, offering programs of 16mm. films, including professional dramas, comedies and amateur made newsreels. Projection, which is reported as of full theatre brilliance, is obtained through the use of two Victor Model 3-G projectors, furnished through the Jones Hardware Company, local dealers in cine equipment.

Reynolds enlarges ■ Specially made enlargements from 16mm. frames are featured this month by Ernest M. Reynolds of 165 East 191st Street, Cleveland, Ohio, sponsor of the well known Simplex accessories and Gold Seal films. Mr. Reynolds is also prepared to enlarge from "still" negatives.

Talkie speed ■ The single most important factor in disk reproduction of sound is uniform speed, for, if the motion of the turntable, whether at 78 or 33-1/3, is not maintained at a uniform rate, the pitch of the sound will vary and the quality of the reproduction be lost. An interesting means for providing this uniform speed in 16mm. talkie synchronization is announced by the Victor Animatograph Corporation, Davenport, Iowa. It is claimed that the Victor speed governor embodies a new idea which might be defined as an electro pneumatic control. Air pressure from the cooling fan impinges upon a metal vane which makes or breaks an electrical contact accordingly as the speed varies. So sensitive is this type of control, it is said, that absolutely uniform speed of projector and turntable is maintained without any attention whatever. Basic speeds of 33 1/3 and 78 rpm. are given by the operation of a speed control lever.

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☐ Please send me your big bargain list of new and used equipment you have for sale or exchange.
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Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill. Especially emphasized for release this month are these 16mm. sound talkies: *Big Top Champions* and *Spills And Thrills,* both Grantland Rice Sportlights, the former concerning the training of circus animals at the Ringling Brothers' winter quarters and the second on Florida water sports, a fast, exciting film of unusual aquatic stunts which should appeal to audiences of all age groups; *Western Whoopee,* concerning the rumpus a villain creates in a typical western night club; *Good Old School Days,* recalling the folk songs and the dunce of childhood memory, are synchronized Aesop's Fables, each in one reel, in which personified animals cleverly satirize their human prototypes; *The Racketeer,* seven 400 foot reels, with Bob Armstrong and Carol Lombard, is a feature film on New York night life in which the human though futile side of the underworld is revealed.

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. A new descriptive catalog is available.

■ Holmes Lectures, Inc., Burton, Chicago. *Canadian Canyons,* 100 ft., 16mm., a new film, is announced this month. An illustrated catalog listing 125 other interesting subjects by this famous traveler and lecturer is available.

■ Kodascope Libraries, Inc., N. Y. C. *Bear Knees,* a two reel comedy featuring Our Gang on a home made merry go round, is amusing as only these youngsters could make it. *Twenty Legs Under The Sea,* two reels, is a comedy concerning a bathing beauty contest. *Gentlemen Prefer Scotch* is a two reel comedy featuring Nick Stuart and Sally Phipps. Nearly 500 other interesting subjects are available from this library. A catalog is available.

■ Reynolds, Ernest, M., Cleveland, Ohio. *Miami, The Magic City,* a new film so photographed that the stereoscropic effect is definitely emphasized, is sparkling and full of action. Many other interesting subjects are listed in the *Gold Seal Catalog,* available upon request.

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Making a beaded screen — J. V. D. BUCHER

FOR the amateur who likes to make his own accessories, it may be news that a high quality screen with a surface of crushed glass or of glass beads can easily be made at home. The materials needed are few and inexpensive. Glass beads may be procured in several sizes at certain artist supply stores. The choice of size depends on the size of the screen, the finer beads being suitable for a small screen. Larger beads are better for a larger screen and, for a size three by two and one fourth feet, beads that will just sift through ordinary window screening do nicely although slightly larger or smaller may be used effectively. For this size screen, about three pounds of beads are required. When the screen on which this article is based was made the author was at a camp in the White Mountains. As no beads were available, the expedient of using crushed glass was adopted. For the benefit of those in a similar position, this process will be described later.

The proportions of the projected picture are always the same, the length being about one and three tenths times the width or height. With this in mind, decide on a convenient size and procure a base for the beaded surface in one piece of plywood, beaver board, sheetrock or other similar material that will not warp readily.

Some sort of a border will be required to cover the edge of the screen. The simplest is, of course, a plain or grooved moulding. The heavier the material, the better it will resist warping. A small screen may be made to fit in a picture frame or picture frame moulding may be cut to fit the screen. This provides for a wide variety in both color and pattern. The moulding is screwed on from the back so the screws do not show and holes for the screws are drilled first to prevent the wood splitting.

Then the back should be reinforced with a diagonal crosspiece of heavier seasoned wood. Boards two inches by three quarter inch will do. The ends are to be securely screwed in the corners. This will prevent inward warping but, if it is feared that the screen will bulge, the cross braces should be glued to the back. Although plywood is made in different thicknesses, if a thin board is the only type available, it will probably be found impractical to use screws instead of glue as they must not be screwed in so far as to project upon the smooth front surface.

When the moulding and braces have been fitted, the corners of each piece should be numbered so that, when removed in order to apply the glass beading, they may be easily put together again, each piece going in the corner similarly numbered.

The screen is then taken apart and the flat surface covered with two even coats of white paint. A quick drying paint or enamel will save time. While the second coat is still wet, the glass beads or crushed glass should be dumped on, thoroughly covering the whole area. It doesn't matter if it is piled on unevenly for only a certain amount can stick anyway but it is important that the paint receive as much glass as it will hold. If the paint is applied evenly, the glass surface will be even, too. When the paint is nearly dry, the excess glass may be dumped off and the moulding and braces screwed on again. The screen is now ready for use and may be hung with picture wire.

If crushed glass is to be used instead of beads, the following tried method may be followed as a guide and the ingenious amateur can invent his own improvements or refinements of the process. From a store that supplies glass for windows, some broken pieces and trimmings may be obtained gratis. It is advisable to be sure the glass is clean although a few accidental black specks are not noticeable during projection. The glass should be scored in small squares with a glass cutter and put in a tin can large enough to admit two hammer heads. A piece of cardboard with holes cut to fit the hammer handles is fitted to the can to prevent particles from escaping when the hammers are worked up and down. As powdered glass is dangerous, gloves and goggles should be worn and care taken not to breathe any of the dust. After some of the glass is broken up by pounding, it is sifted through window screening and particles that do not go through should be ground in a cheap coffee grinder, bought for the purpose, and sifted again. When a sufficient quantity (about three pounds) has accumulated, it is sifted through cheese cloth to remove all dust and fine powder, leaving glass fragments of the proper size. Extra large pieces found should be removed as they will show as brilliant glares. Since glass is not absolutely colorless, the finished screen was not pure white but tinted slightly green, (This varies with blue or pink, according to the kind of glass used.)

When the time came to try out the screen, we were none too sure of the result and were ready with alibis and apologies in case the experiment were a failure but, to our delight, the image was exceptionally brilliant and many old films appeared in a new light.

Annual Amateur Cinema League meeting

THE regular annual meeting of Amateur Cinema League, Inc., was held at the offices of the League in New York City on the afternoon of May 13. The following directors were reelected to serve for another term: C. R. Dooley, Mrs. L. S. Galvin, Lee F. Hanmer, A. A. Hebert, W. E. Kidder, Hiram Percy Maxim, Floyd L. Vanderpoel, Stephen F. Voorhees, T. A. Willard and Roy W. Winton. At the annual meeting of directors, held at the conclusion of the annual members' meeting, Hiram Percy Maxim was reelected president, Stephen F. Voorhees, vice president, A. A. Hebert, treasurer, and Roy W. Winton, managing director and secretary, all to serve for a term of two years.

Reports of progress for the last year were read by all the officers. From them some interesting and encouraging facts were made evident. During the twelve months preceding the annual meeting, the membership of the League has increased fifty five percent, making a remarkable record in a period of national and international depression. The services of the League are used in increasing quantity by members and have increased in scope with the development of two new special aids, the plot service and the title service. The League's bulletins are continually added to by new publications. The distribution of MOVIE MAKERS advances steadily.

Although faced with very difficult business conditions in the world at large, the Amateur Cinema League has carried on its operations for the past year at a financial profit to the organization and has added a comfortable figure to the satisfactory surplus which protects its future.

The report of the President noted especially the development in quality of amateur films in general and commented upon the decrease in the number of "snap shooters" and the increase in the group of amateurs who take real care with their filming.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF MOVIE MAKERS, published monthly at New York, N. Y., for April 1, 1931.
State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, J. B. Carrigan, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

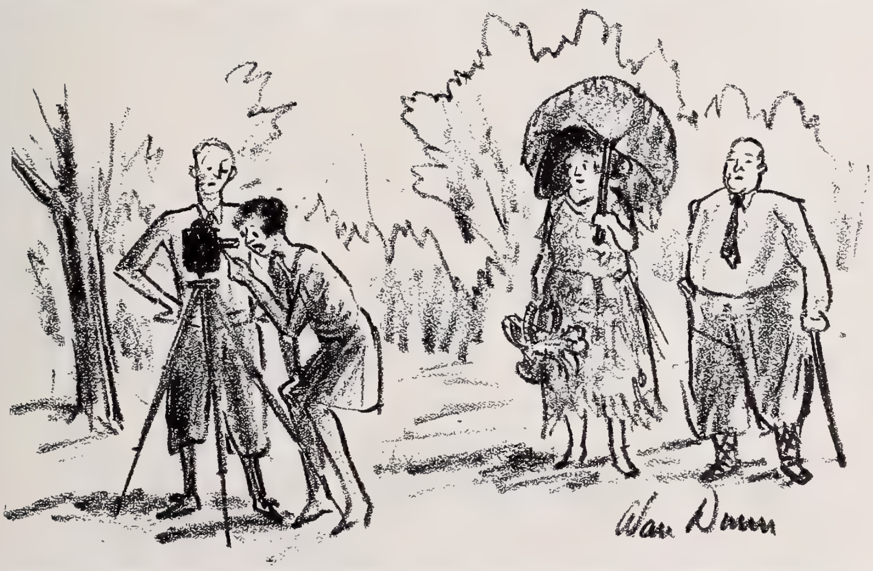
2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, Capitol Building, Hartford, Conn.; Vice President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, 38 La Salle Road, West Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

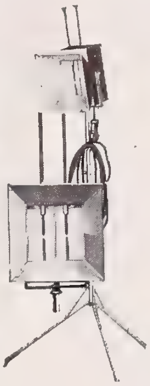
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and security in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. B. CARRIGAN, Editor.

Sworn to and subscribed before me this 17th day of March, 1931. (My commission expires March 30, 1932.)
WARREN B. SHELDON, Notary Public.



"Philip, dear, would you call the Smiths 'dull' or 'average'?"



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■ BELL & HOWELL camera with lens and case; also Bell & Howell projector, in case, with new 250 watt lamp, geared rewind and ammeter, extra projection lens. All good condition. Complete outfit price new $434.50. Will sell $230. BOX 117, Movie Makers.

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■ A BARGAIN—Kodascope 1931 model A, 250 watt lamp, regularly sold $180.00; B & H 70-A camera with leather case; Da-Lite screen, 30 x 40, with case, write for prices, Box 116, Movie Makers.

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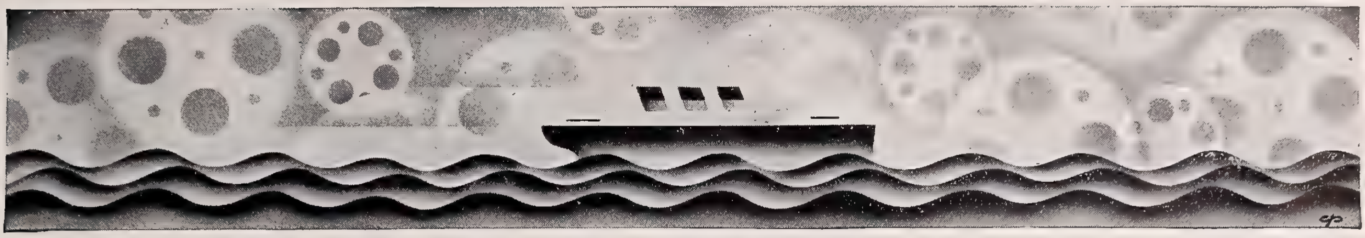

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Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 1729 Tyler Ave.
Glendale: Mowry's Photo Service, 223 S. Brand Monica Blvd.
Hollywood: Bell and Howell Co., 6324 Santa Monica Blvd.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Strasburg's of Hollywood, 6730 Hollywood Blvd.
Long Beach: Palace Drug Store, 401 E. Ocean St.
Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Billy Burke, 5372 Wilshire Blvd.
California Camera Hospital, 356 S. Broadway.
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Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
WESTWOOD CINEMA STUDIOS, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carillo.
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.
Kendrick-Bellamy Co., 16th St. at Stout.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Miami Beach: Cox Studios, Inc., 134—23rd St.
J. R. Willis, 737 Lincoln Rd.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
LAROY H. ZEHRBACH, 141 Walton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Chicago Camera Exchange, Opp. Post Office, Room 210, 219 S. Dearborn St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 308 S. Wabash Ave. at Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Decatur: Haines & Essick Co., 122-28 E. William St.
Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington S.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Des Moines Music Co., 810 Walnut St.
Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News & Book Store, 518 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Salina: Frank Bangs & Co., 110 S. Santa Fe Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, 349 Washington St.
Brockton: Raymond C. Lake, 218 Main St.
Jamaica Plain: J. M. Linnehan Co., 47 Prince St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.

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Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet. Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 South Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Gallup: Willis-Barnes Co.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Great Neck: Lovett Cinema Studio, 66 Middle Neck Rd.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Huntington: Movie Entertainment Studio, P. O. Box. 174.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
FasFoto Finishing Co., 2114 Reading Rd.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, Box 186.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn. St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, Box 338.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 1306 Walker Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  Eastman Kodak Stores, Inc., 427 Milwaukee St.
  Photoart House of Milwaukee, 226 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Victoria LaCerte, 316 Washington St.
  Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
  Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
  Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
  Harringtons, Ltd., 386 George St.
  Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty. Ltd., East St.
Toowoomba: Kodak (Australasia) Pty. Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty. Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
  Harringtons, Ltd., 10 Rundle St.
  Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.
  McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., Ouvidor No. 88.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
  Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
  Rundle, Ltd., 531 Granville St.
Victoria: W. B. Young, Mot. Pic. Dept., 502 Union Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
  Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.
  Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Kingston: Thomson Photo Specialty Company, 69 Clarence St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St.
  T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
  Film & Slide Co. of Canada, Ltd., 156 King St., W.
  Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
  H. de Lanauze, 1001 Bleury St.
  Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
  T. Eaton Co., Ltd., 325 St. Catherine St. W.
  Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
  Gladwish & Mitchell, 7 Cypress St.
  Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
  Eckhardt and Pieper, Castilla No. 1630.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
  Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
  V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St., Cheapside.
  N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
  N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
  S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
  S. W. 1: Westminister Photographic Exchange, Ltd., 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
    Service Co., Ltd., 289 High Holborn.
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  Westminster Photographic Exchange, Ltd., 62 Piccadilly.
    111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Tiranty, 91 Rue Lafayette.
  I: M. Assemat, 95 Rue des Petits-Champs.
  IX: Jose Corti Library, 6 Rue de Clichy.
  XVII: LeGrimoire, 182 Blvd. Berthier.

GERMANY

Berlin, S.42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
  Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
  Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
  Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
  Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmebabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continentl Photo Stores, 253 Hornby Rd.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
  M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
  Photographic Stores & Agency Co., 154 Dhuramtolla St.
  M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
  Shueisha, 25, Kitahama 4 Chome, Higashiku.
  T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
  R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
  Casa Calpini, S. A., Av. Madero 34.
  Kodak Mexicana, Ltd., Independencia 37.
  "La Rochester," Av. 16 de Septiembre 5.
  Pathe BabyAgency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

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Auckland: Kodak (Australasia) Pty., Ltd. 162 Queen St.
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  Waterworths, Ltd., 705 Colombo St.
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Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
  Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

SCOTLAND

Aberdeen: James E. Henderson, Ltd,, 164 Union St.
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Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
  Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
  Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  Y. Ebata & Co., 33 Coleman St.
  Kodak, Ltd., 130 Robinson Rd.
  Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
  H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
  Zulauf (Vorm, Kienast & Co.), Bahnofstr, 61

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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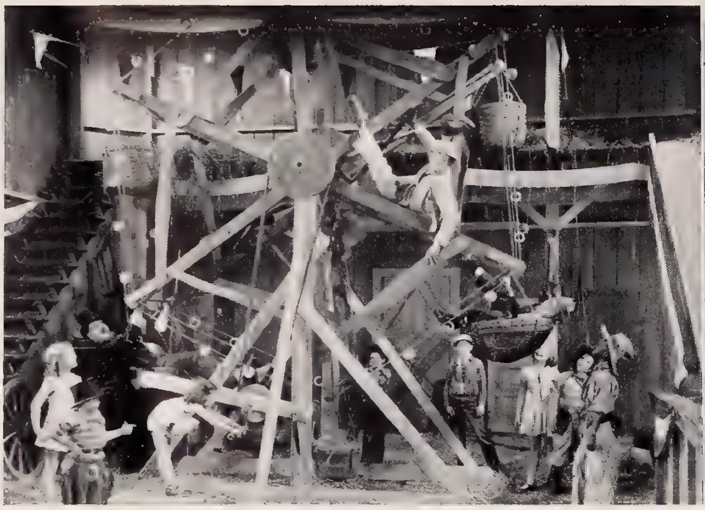
MOVIE MAKERS

105 West 40th Street
New York City



In "Bear Knees" Our Juvenile Gang certainly has its ups and downs.

"Twenty Legs Under the Sea"—and eight which are not.

A JUVENILE Gang comedy built around an ingenious and elaborate home-made merry-go-round. The Gang crosses swords with spurious amusement promoters and emerges victorious after a side-splitting series of situations. No. 4125; 2 reels. Rental $2.50.

Some Scotch whom Nick Stuart obviously does not prefer—and one he does—Sally Phipps.

GENTLEMEN Prefer Scotch—bristling with thrills and adventures of a novel sort, quite out of the ordinary. Everything from bathing beauties at a country club to a clan feud between Highlanders. An unusual comedy cast makes the most of its opportunities in this fast-moving picture. No. 4118; 2 reels. Rental $2.50.

A BATHING beauty comedy written around an international beauty contest for a diamond garter prize *not* owned by the promoters. The unexpected arrival of the owner of the prize in the midst of the contest provides ample comedy situations. No. 4119; 2 reels. Rental $2.50.

These are only three of nearly 500 subjects available from our Branch Libraries and Distributors in fifty-five of the Leading Cities of the United States and Canada

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contains many new subjects, drops many of the older ones and reduces rentals of many others. 400 reels at average rental of less than 90 cts. each! Average rental entire library (nearly 900 reels) only $1.09 each. You can rent twenty to forty reels for the cost of one!

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to Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No Risk. Send for booklet *How the Kodascope Library brought Prosperity to our Store.*

KODASCOPE LIBRARIES, Inc.

33 WEST 42nd STREET, NEW YORK

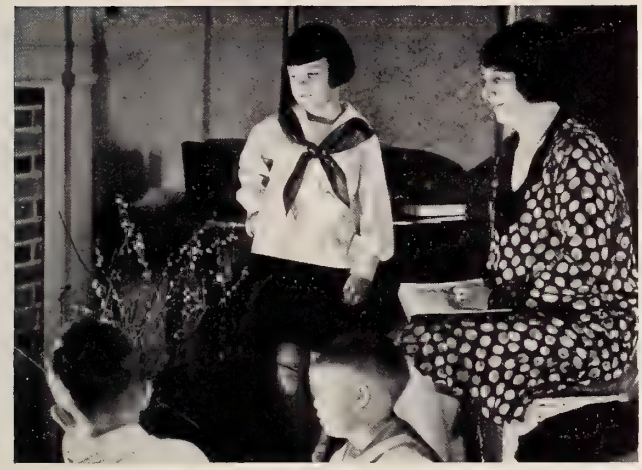
Subsidiary of Eastman Kodak Co.

Printed by W.N.U., New York.

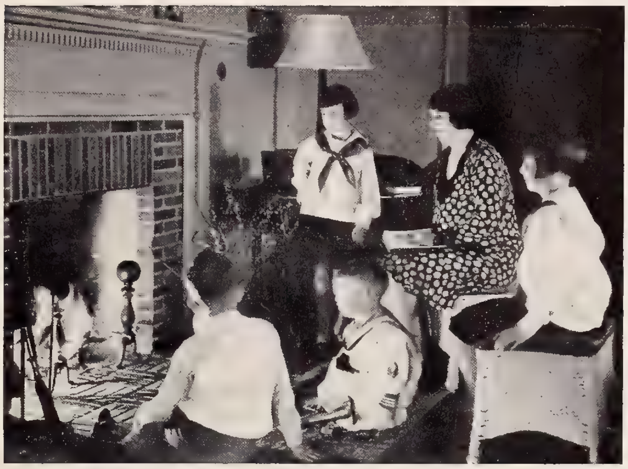
New Wide Angle Lens

gives Ciné-Kodak greater field of view . . .

Focal length: 15mm. Speed: *f*.2.7



This is the area you would photograph with the 25mm. f.1.9 lens, standing about 10 feet away from your subject.



Changing to the 15mm. f.2.7 Wide Angle Lens you would increase the area photographed without moving back.

Movie makers will welcome this new lens for the Ciné-Kodak, Model K, because it extends the camera's usefulness.

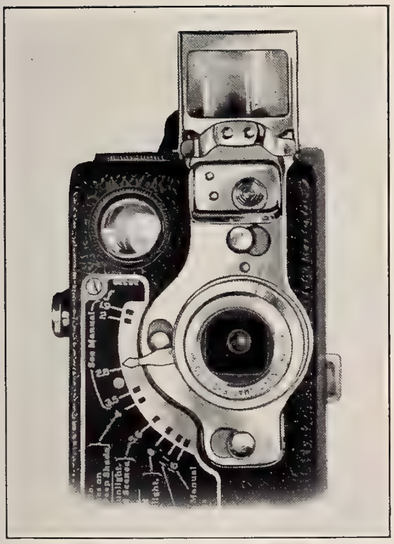
This new lens is particularly advantageous when making indoor movies in small rooms, where it is not possible to get far enough away from the subject to include the area desired. This advantage is clearly shown in the illustration above.

Sometimes, when photographing out-of-door subjects, there are trees or other obstructions not desired in the picture. Such pictures can be improved by using the Wide Angle Lens which makes it possible to get closer to the subject than when using the 25mm. *f*.1.9 or the 20 mm. *f*.3.5 lens. The new lens is interchangeable with these lenses on the Ciné-Kodak, Model K.

The Wide Angle Lens is of "fixed-focus" type. Subjects that are 5 feet or more from the Ciné-Kodak will be sharp and distinct when using the largest diaphragm opening, *f*.2.7. If a smaller opening is used, the subject may be closer to the camera.

The folder accompanying the 15mm. *f*.2.7 lens gives full instructions for mounting and using it, together with tables of distance and diaphragm openings. See this new lens at your Ciné-Kodak dealer's.

EASTMAN
KODAK COMPANY
ROCHESTER, NEW YORK

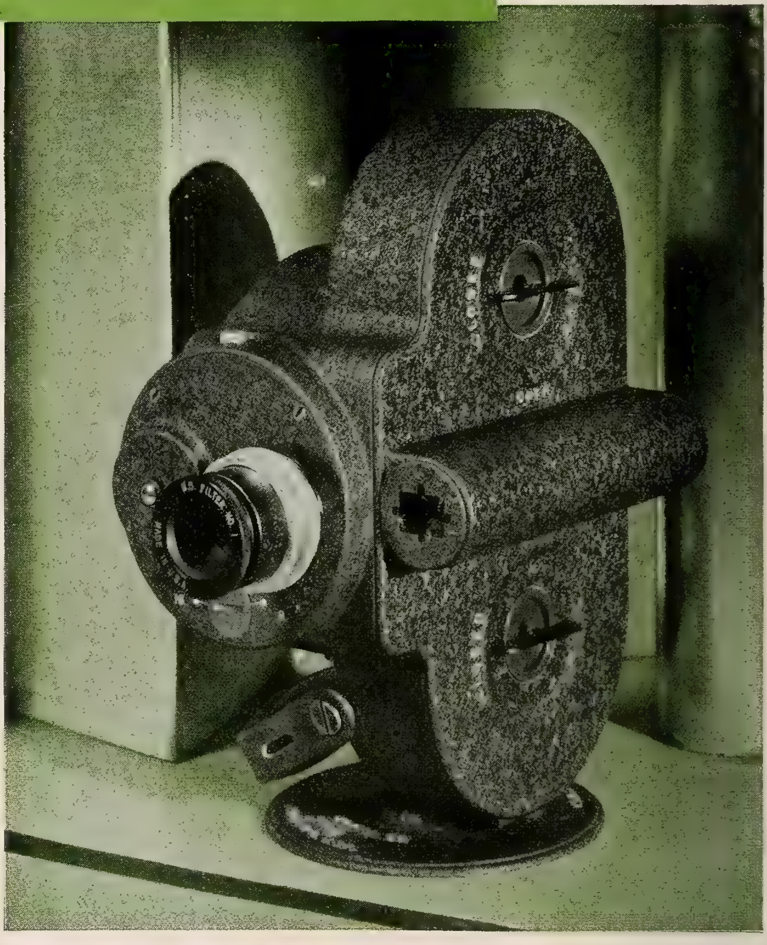


The 15mm. f.2.7 Wide Angle Lens is interchangeable with the f.1.9 or the f.3.5 lens on Ciné-Kodak, Model K. For use only with the eye-level finder. Price, $45.

NOW . . A NEW LOW PRICE for the famous Filmo 70-A

the original automatic personal movie camera

What you see,
you get—
with Filmo



$140

with 1-inch F 3.5 lens

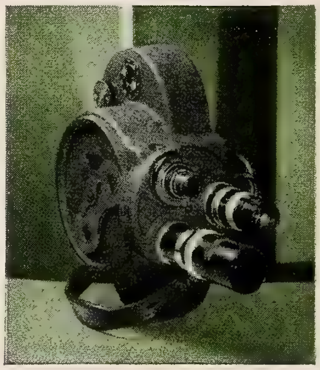
The camera that first brought the world its own personal movies as we know them today has now been reduced in price to $140. We believe that, without question, the Filmo 70-A enjoys more prominence and popularity among movie makers than any other movie camera made. And with its new low price, it is one of those values that one cannot *afford* to miss. With its advanced 216° shutter, its 8- and 16-frame film speeds, and the ready interchangeability of its lenses, Filmo 70-A provides the all-round flexibility and dependability which good personal movies demand.

EQUIPPED FOR KODACOLOR

The added exposure-time made possible by its unique shutter and by its 8-frame film speed makes the Filmo 70-A a perfect camera for Kodacolor. Equipped complete with Cooke 1-inch F 1.8 lens and Kodacolor filters, the Filmo 70-A now costs but $190; without Kodacolor filters, $175; Kodacolor filters alone, $15; Kodacolor projection lens assembly for Filmo 57 Projector, $35.

You've been thinking *"Filmo"* for a long time. Now is your opportunity to make that dream come true. Drop into a Filmo dealer's today and ask for a demonstration.

Bell & Howell Co., 1843 Larchmont Avenue, Chicago, Ill.
New York, Hollywood, London (B. & H. Co., Ltd.) Est. 1907



- *The famous Filmo 70-A, with its spy-glass view-finder, two film speeds, and interchangeability of lenses. With Cooke 1-inch F 3.5 lens, $140. Equipped complete for Kodacolor, $190*

- *Filmo 70-D, a supremely versatile camera with three-lens turret, seven film speeds, and variable viewfinder. From $245 up with Sesamee-locked case. Critical Focuser optional*

BELL & HOWELL

• • • • FILMO • • • •

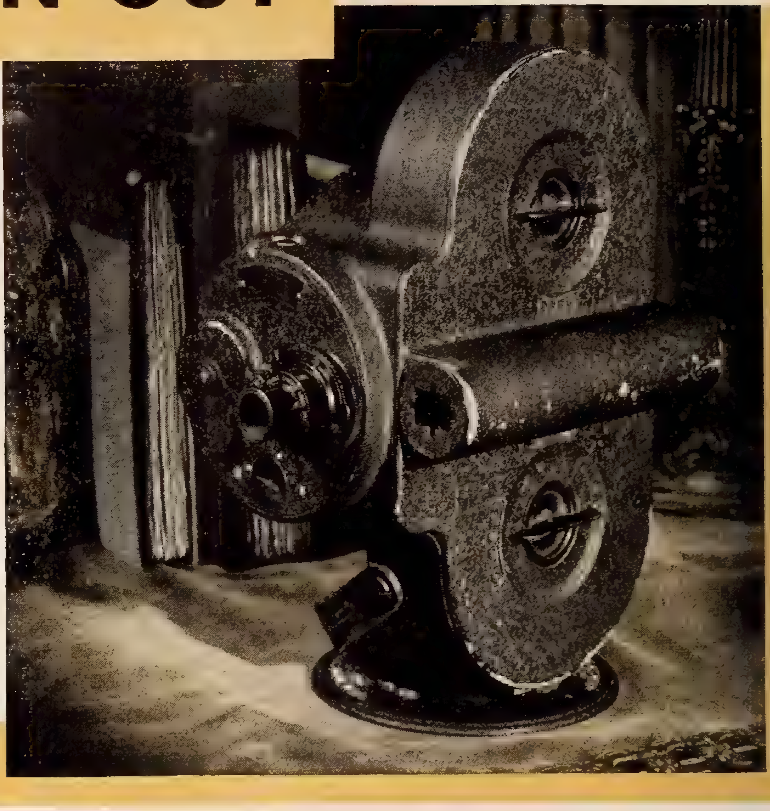
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JULY, 1931

NO FILMO HAS EVER WORN OUT

What you see, you get
—with Filmo

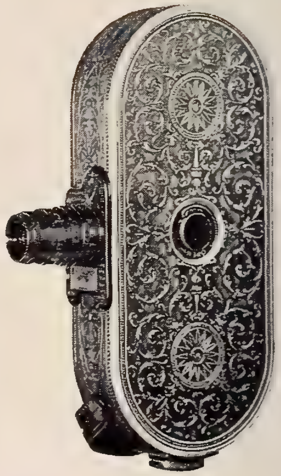


The Filmo of Mr. F. E. Wilhelm, Vice-President of the Cudahy Packing Company, has spent six fruitful years in its master's service, catching within its lens a goodly portion of these United States. Today, it is unwearied and unworn, with a lifetime of splendid movie-making still ahead.

Fine things finely made attract discerning persons as to a magnet. Filmo personal movie cameras are among these things—jewel-like in their precision, outstanding in their scientific design, and of course, famous the world over for their life-long dependability and splendid, unequaled photography.

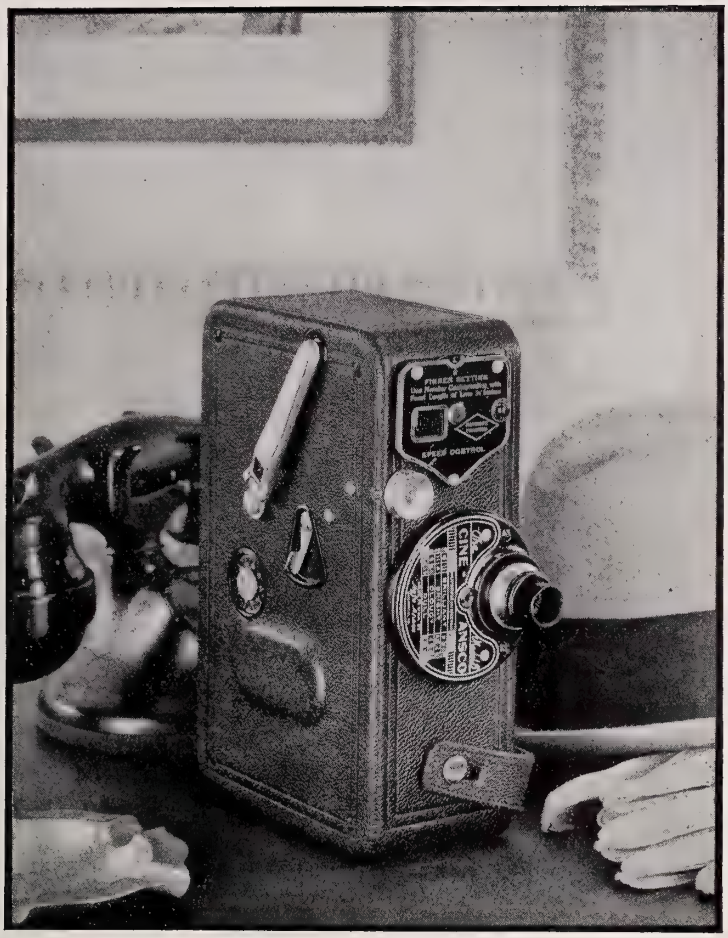
And like most genuine values, Filmo personal movie cameras are not in the least expensive, starting in price at $92. The famous Filmo 70-A, the original automatic personal movie camera, has recently been reduced to $140, and to $190 completely equipped for Kodacolor. The Kodacolor-equipped Filmo 75 at $149.50 is the lowest priced Kodacolor-equipped movie camera on the market.

See your dealer for a demonstration or write us for complete literature on Filmo—and particularly Booklet No. 30. Bell & Howell Co., 1843 Larchmont Avenue, Chicago, Illinois. New York, Hollywood, London (B & H Co., Ltd.) Established 1907.



Filmo 75, at $149.50, completely equipped for Kodacolor, case included, is the lowest priced color movie camera.

BELL & HOWELL
• • • FILMO



Easier operation . . . surer results . . . finer movies. That's the reason for the Cine-Ansco, Model B.

A Remarkable FOUR-SPEED Movie Camera at a Remarkably Low Price

EASE OF ACTION. Flexibility to different uses. Certainty of performance. Complete dependability through a fundamental rightness in design and construction. The new Model B Cine-Ansco is an aristocrat — a thoroughbred; it looks well, does well, and never lets you down.

Any of four speeds direct by a turn of the speed-control knob — half, normal, double, and four times normal. A finder that makes it easy to follow the object. Instant adjustment for Near or Middle or Far distance on eyepiece. Nested rectangles on front of finder to define the field of lenses of different focal lengths, also rotating diaphragm mask for use when preferred.

Easy loading and threading, all in one plane, with ample room for loops — and for large hands and fingers. A smooth gate and claw arrangement, that prevents jamming and weaving of the film. And interchangeable lens-mount.

A fine camera — a gentleman's camera — made strong and rigid and right for the best of service, and sold with a two-year guarantee.

Price with F:3.5 Anastigmat and handsome tan pigskin case, plush-lined (with compartments to hold the camera, two extra lenses, and two 100-foot rolls) $125.00

Also supplied with other lenses. Price with F:1.5 Anastigmat in micrometer focusing mount $165.00

CINE-ANSCO

MODEL B

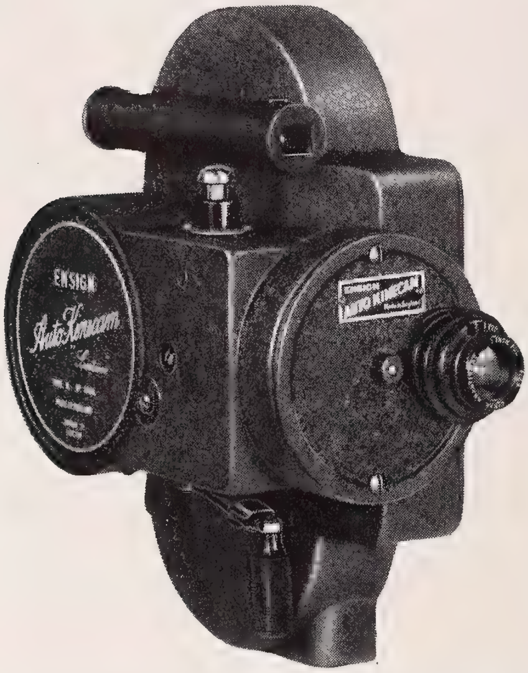
AGFA ANSCO OF BINGHAMTON, N. Y.

AGFA ANSCO LIMITED, 204 KING STREET EAST, TORONTO, ONTARIO

There's *fun* in owning an

Ensign Autokinecam

The Most Silent 16mm. Camera on the Market



THERE'S a wealth of entertainment in making movies of tennis and golf matches, yacht races, big sporting events, jolly vacation and holiday parties . . . and there are other movies which, as time goes on, will be worth more than their weight in gold.

You have a baby in your home? Film her with your Autokinecam . . . her first toddling steps . . . her activities at sports and school . . . film her wedding . . . and finally film her with babies of her own. Your father on a camping trip; your mother in her garden; your favorite horse or dog . . . these are pictures, vibrant with life, full of heart-gripping associations, that will become literally priceless with the passing years.

And it's so easy with the Autokinecam! In this simple, sturdy movie camera you have every feature essential to the making of consistently good 16mm. motion pictures. Be sure to investigate the Autokinecam before you select *any* movie camera. Inspect it at your dealer's or at our store . . . check over all the features that make the Autokinecam the choice of those who expect the most from a movie camera.

Price **$115** *including case*

CONSIDER

these features

Double-spring motor runs 35 feet of film with one winding; hand-crank operation when spring is released.

Smooth shutter operation, even at high speed. Variable pressure device on film gate prevents in-and-out-of-focus pictures.

Cinar *f*: 2.6 anastigmat lens, 1" focus. Standard lens thread on camera; fits any lens.

Exposure scale fitted in cover of camera.

Exceptionally brilliant and accurate viewfinder.

Three shutter speeds; 8 per second for poor light or comedy effects; 16 per second, normal; 64 per second, "slow-motion."

Camera made throughout of accurately machined die castings, handsomely finished in lacquer.

WILLOUGHBYS

Movie Camera Headquarters

110 West 32nd Street New York

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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At Leading Department
Stores and Dealers

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MOVIE-MAKER
Motion Picture Camera

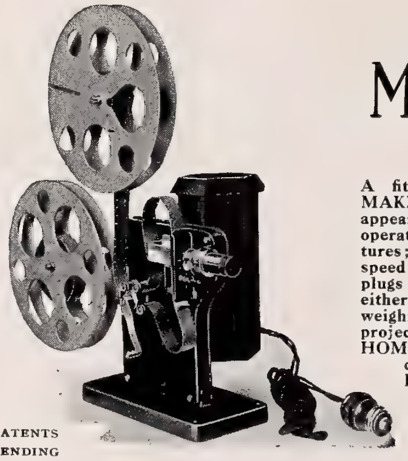
A High Quality
Motion Picture
Camera for . . . $10.00

Here's epoch-making news for home movie fans—and for dealers, too. The MOVIE-MAKER Motion Picture Camera is an engineering triumph. Mechanically perfect, handsome in appearance, it is a camera that anyone will be proud to own. And it takes REAL MOVIES — clear and distinct. Moreover, it has exclusive features not to be found in any other camera. Don't—we beg of you—judge this product by its amazingly low price. The MOVIE-MAKER is built with the precision of a fine instrument, yet it is a marvel of simplicity. Note the specifications!

SPECIFICATIONS

(1) CASE: Heavy grade metal with attractive crackle finish.
(2) FINDER: Regular waist level camera type.
(3) LENS: f:8 S.A. extra quality, universal focus.
(4) SHUTTER: New barrel type; positive and dependable.
(5) INTERMITTENT TWO-CLAW GRIP.
(6) SPROCKET FEED AND TAKE-UP are combined; teeth and rollers are accurately machined.
(7) AUTOMATIC TAKE-UP; standard design.
(8) CAMERA DRIVE; Hand-cranked at moderate speed.
(9) ALL METAL WORKING PARTS: Stainless steel and brass.
(10) Self-centering film pressure plate; removable; easily cleaned.

Capacity: 50 ft. standard 16 mm. film, equivalent to 125 feet of professional size film.



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The
MOVIE-MAKER
Projector

A fitting companion for The MOVIE MAKER Motion Picture Camera — in appearance, in mechanical excellence, in operation. It projects large, clear pictures; works with a hand crank at any speed desired; has a 100-Watt Lamp; plugs into your electric light circuit, either A.C. or D.C. and is very portable, weighing only 6½ pounds. With this projector you will have a COMPLETE HOME MOVIE OUTFIT at a cost you can easily afford.
Price of Projector, including 2—400 ft. reels $12.75

Send NOW for Illustrated Descriptive Folder "A"

THE VITASCOPE CORPORATION
MOTION PICTURE CAMERAS PROJECTORS ACCESSORIES
200 Fifth Avenue New York City, N. Y.

A New Wide-Angle Lens for Filmo . . . *15 mm. F 2.5 Universal Focus*

F/2.5 COOKE ANASTIGMAT LENS No 206617 15 M.M.
2.5
4
5.5
8
16

This new Cooke 15 mm. F. 2.5 universal focus lens is an ideal wide angle lens for indoor shots, narrow streets, and cramped quarters. Excellent for close-ups of large objects—a necessity to the traveler. Even when wide open, gives sharp focus for everything five feet and beyond. The only lens of its focal length that can be used on the Filmo 70-D turret without unscrewing to turn turret. Price $45.

●

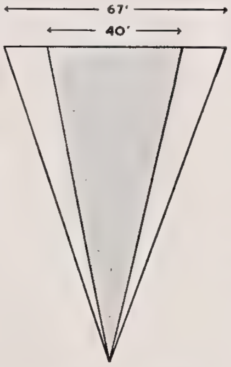
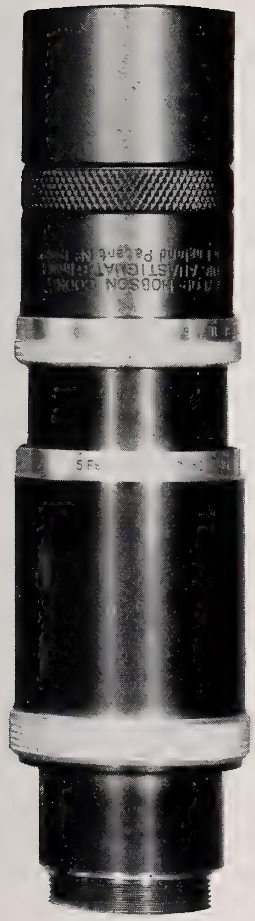


Diagram indicates the wide-angle included by the new 15 mm. lens. At 100 feet, the field is 67 feet wide as compared to the 40-foot field of the regular 25 mm. lens.



Cooke Telephoto Lens and color Filters

Long distance photography is practical only with such finely made lenses as Cooke telephotos. Available in sizes from the 2-inch F 3.5 at $60 to the 6-inch F 4.5 at $95. Genuine glass color filters for these and other Cooke lenses make wonderful improvement in photographic quality. In uniform or graduated style, $2.50 and up. Send for Filmo lens and filter literature describing the complete and varied equipment available for helping you make the most of your movies.

●

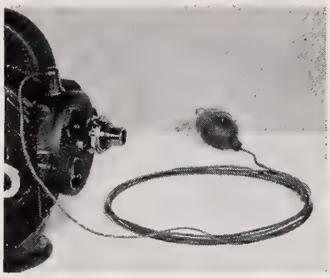
Filmo Lens Modifier

For the trickiest of "trick" movies. Pulls the subjects all out of shape. Elongates or compresses your subjects with riotously funny effects. Excellent stuff to splice into a "family" reel to liven it up a bit. Slips on standard 1-inch F 3.5 lens in a jiffy. $13.50.

Cooke F 1.8 Speed Lens and Kodacolor Filters

Precision requirements for Kodacolor movies are admirably met with the specially corrected Cooke 1-inch F 1.8 speed lens and Kodacolor filters for Filmo Cameras. A special compact model of this lens and of Kodacolor filters is made for the Filmo 75. The F 1.8 is one of the finest speed lenses ever made for black and white work. $60 for lens alone; $15 for Kodacolor filters.

f/1.8 Special
COLOR LENS FOR Filmo CAMERA
UNDER U.S. PAT. NOS. 1685600-1688370



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EDITORIAL

FROM the amateur films seen at League headquarters, it is a reasonable conclusion that the year 1931 marks the beginning of the second phase of amateur movie development. During the first six years of amateur cinematography, progress was in the main toward technical capacity, that is, toward learning how to manipulate amateur movie equipment deftly and successfully. It is only recently that good individual cinematography has become the rule and its exceptions a noticeable minority.

That this should have taken six years is not a necessity inherent in the complexity of amateur movie making because this newest art is particularly free from the long and tedious technical preparation of the other seven. It may, rather, be credited to the general leisureliness of all of us to put our minds to something that could be quickly learned with a fair amount of concentration. A number of examples may be pointed out of amateurs who have become excellent technicians in several months. The majority ambles along comfortably and by trial and error. Also, that majority was learning but, from now forward, there will be a large number of trained amateur cameramen.

Unquestionably the second phase of amateur movies is continuity. The recent films that have come to League headquarters indicate that this problem is engaging the attention of personal movie makers who have learned the "A B C's" of their art. Some of them manage it, in a pretty roughshod fashion, by titles which are depended upon to tie together those things that often ought to be widely separated. Others are cutters of a most rabid variety and their indoor occupation is dissecting and resectioning films over and over again.

While both of these may, indeed, be labors of love, they are not infrequently "love's labor lost" so far as audiences are concerned because the results do not markedly clarify the initial obscurity of the footage as run through the camera. The real necessity of advance planning is easing itself into the amateur movie consciousness with all of the leisurely pace of sound photographic technique but the process has started and should have become a generally accepted phenomenon by 1935. Like all good things, it ambles along slowly.

It is too early to venture a guess as to what the third phase will be. It might be composition based upon the element of motion, unless that catches up with continuity and gets itself adopted at about the same time. It might be practical and everyday application of personal movies and we may find that our sport has become a social tool in another decade. The Amateur Cinema League will be found leading this phase as it has led the two others.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

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MOVIE MAKERS

Cine nocturnes

LEO J. HEFFERNAN

How amateurs can capture the velvety beauty of the night

HISTORY tells us man always has felt the greatest awe in beholding nightfall. Today, despite knowledge of the laws which govern this phenomenon, great scientists are as deeply impressed by the spectacle it presents as are ignorant peasants. Attempting to get all of night's spine tickling impressions on celluloid is a task worthy of the advanced cinematographer, it is true. Be that as it may, surprisingly effective results are obtainable by following a few simple rules.

The work of night cinematography must be divided into two parts. First, there are the scenes which will be shot against spectacular sunsets or twilight skies. These are secured from the time the last trace of sun can be seen beyond the horizon until the light is too weak to make a satisfactory image on the film. Strictly speaking, they are not night scenes but will consist of silhouettes of buildings, trees and other large objects, inkily outlined against the sky or its reflection in a large body of water. Second, there are the scenes which will be taken after darkness descends when the only available illumination strong enough to affect the film is that of electric lights whose tiny images must be of sufficient number and proper formation to tell the story. Strangely enough, the most effective shots will be those which incorporate both types of scenes, that is, silhouettes photographed against the sky and electric lights.

Regarding the first type of scene, it should be remembered that exposure must be calculated for the highlights. If calculations are made in accordance with the old maxim, "expose for the shadows and the highlights will take care of themselves," there will be too much contrast between the sky and the low key part of the scene. This will impart a harsh appearance on the screen and the entire impression of peace and calmness will be destroyed. Instead, the scene will look as if it had been fashioned by an ancient silhouette cutter. On the other hand, if proper exposure is given, the sky will be shown in a key which will bring out detail, the dark portions of the scene will be deepened correspondingly and there will be a harmonious rendering of tones throughout.

For the reason that so much depends on conditions, suggestions for the use of certain diaphragm stops cannot be given. Appearances are very deceiving and, since guesswork invariably results in spoilage of film, a reliable exposure meter is needed. All that can be said on the subject of diaphragm stops is that those used will range all the way from *f*:3.5 to the greatest capacity of the lens, though now that superspeed film is to be made available to the amateur, even those with slower lenses may attempt night photography. No allowance should be made because of the inclusion in the picture of electric lights, for the brighter the lights the more effective will be the scene that is secured.

Cine amateurs who fancy themselves inclined toward the artistic (and which of us does not!) will find twilight cinematography provides a facile means of expression. They will note complete absence of ordinary lighting schemes; in fact, in this particular field of photography, there are no schemes of lighting! All effects are possible only because the light from the sky is shut off by the objects whose dark silhouettes on the screen are supposed to convey the same impressions which prompted the photographer to take the picture.

While the beginner will undoubtedly "shoot" many scenes which will be discarded in editing, the cost of this lost footage can be regarded as an asset rather than a liability for his store of experience will be added to by the knowledge that similar scenes cannot be made effectively. Of help to the novice is the fact that almost every scene containing shapes or forms which rise above the horizon will, with effective composition, lend itself readily to twilight photography. Also of help is the wide latitude of cine film which, except in cases of extreme under or overexposure, will correct any errors made in choosing diaphragm stops.

Before leaving the subject of twilight photography, it might be well to call attention to a point which applies as well to the second class of night scenes. Motion pictures to be interesting require action of one sort or another in practically every scene. An unanimated shot introduced here and there may be interesting provided it is beautiful or has some other quality which can hold the attention. However, motion pictures have got to move and still pictures which flash on and off the screen will be very monotonous. Simple action is best and it should form the motif of the picture.

In setting out to photograph the second type of night scene, the enthusiast must be prepared to record stark realism in the form of hundreds—sometimes hundreds of thousands—of tiny points of light which, projected on the screen, must tell a coherent story. Obviously, in choosing the scenes, the first requirement is that of suitable subject.

Judged by daylight standards, every scene taken at night is bound to be underexposed as only the source of illumination plus a small amount of reflected light is strong enough to register on the film. This means that the halftones and quartertones so easily seen by the eye must be discounted in estimating the cine value of the scene under consideration. Since scanty illumination is the bugbear of dead of night scenes, it is best to choose as subjects brightly illuminated thoroughfares such as Times

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Megaphone diplomacy

PAUL D. HUGON

Etiquette for the photoplay director who would succeed

"LADIES and gentlemen, this is not going to be a speech," Jerry Benton began, jumping to his feet as the little group in the club lounge was beginning to break up into those *tête à têtes* which so plague a director.

"Sit down, then," chuckled a voice from the deep divan.

"Ladies and gentlemen, listen to me a minute, will you?" And there was a pause which somehow commanded attention. All faces turned toward the slim youth who had thus challenged them. Jerry continued. "You have just appointed me to direct our movie and you've got to listen just this once. Don't think because you have made me your leader that your part of the game ends. On the contrary, neither I nor anybody else can make a photoplay by himself and I've got to have your cooperation. Look at this!" And he twisted his second finger around his first finger. The gesture had no known meaning and succeeded in intriguing his audience.. "This, folks, is going to be our countersign. If anybody is not doing his best, all we shall have to do will be to give him this magic what d'ye call it and he will know what we think of him. Now let me see you all give the countersign as a pledge that you are going to cooperate one hundred percent."

Every right hand went up with one finger twisted comically around another. Jerry grinned. He knew the film would be a success because he had already managed to enlist the active support of every member of the company. Later, as the inevitable difficulties developed in the filming of *Mysteries Of Monterey*, as cross words were exchanged among members, as some slacked and others envied the better parts given to those no better qualified than themselves, it was enough to cross the fingers at them to bring back a smile and a laconic "O. K., Jerry," from the erstwhile errant member.

The production of an amateur movie is not only one of the most pleasant of pastimes, it is an unrivaled schooling in two prime essentials of all success—cooperation and leadership. Like a well organized football game or a live sales campaign, a movie depends on the whole hearted and unselfish teamwork of a group under the firm guidance of a leader who should himself be able to do anything that he asks the others to do. To the extent that the members are free from touchiness and the director is free from conceit, almost any group made up of a sufficient variety of types can produce a movie that will be very creditable to all concerned. For the director's role, in particular, is full of pitfalls which threaten to leave him, at the end of the task, with much loss of prestige. Unless he is also a diplomat by birth or by training, he will "put his foot in it" and compromise the results. One of his most difficult tasks will be in ironing out minor jealousies, before they flare into overt hostility, by taking each member apart, giving him a chance to share his feelings, jollying him along and putting him in the right frame of mind to meet his enemy and forget mutual grievances. When things go wrong, he will be sorely tempted to speak his true thoughts in front of the whole company, even though he knows the great rule of human management to be, "Praise in public, reprimand in private." But, if he is a true leader, he will come out of the ordeal with colors flying.

H. Armstrong Roberts

Smooth action like this comes from quiet directorial manner

Probably the greatest display of tact will be required in making the actors go through their parts slowly enough—which means with enough pauses before the significant instants. To save the actor's feelings, he will find it better to have all the pauses written in the continuity at least a day or two before the scene is shot. The director who has studied the script will have no difficulty in determining in advance what are the dramatic moments and, therefore, where the pauses are to be. If he knows an actor is nervous and likely to rush through his bit, he may rehearse the pauses before shooting begins.

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"Pan" speeds ahead

RUSSELL C. HOLSLAG

New speed film vastly brightens the amateur prospect

THE manifold advantages of panchromatic film have long been emphasized for the amateur. Moreover, he has come to realize, through his own experience as well as through technical information brought to his attention, that, on many important counts, panchromatic film has decided advantages for practically every shot, indoors or out. The richer, more natural screen results provided by panchromatic film on scenic shots are well known. This is because "pan" film is sensitive to many colors to which the ordinary or orthochromatic film is blind. For instance, red hardly registers on the ordinary film; it appears as black. And, since red or mixtures of this color usually are the tones that vitalize a scene, the blindness of ordinary film to them makes the scene seem flat. But panchromatic film is sensitive to red and to other colors as well and, when this sensitivity is further aided by the selective use of the proper filters, the screen results are notably better and more lifelike—*they reproduce more nearly what the eye sees.* The fine effects gained by professional cameramen are all made with panchromatic film.

Eastman Kodak Co.

Without unusual light, the new superspeed pan gives perfect interiors

Now the amateur is granted a new panchromatic film—one that actually improves upon all the excellent qualities of the former "pan" stock and, in addition, brings to the 16mm. cinematographer tremendous new possibilities of its own. This new emulsion is the apotheosis of panchromatic, as it were, for it possesses characteristics of speed and latitude that were unknown before. Perhaps the amateur's chief interest in its many startling qualities will lie in the fact that the new superspeed panchromatic film is *fast*. It is twice as fast as the ordinary "pan" film in daylight and from three to four times as fast when the subject is illuminated by artificial light such as that furnished by ordinary incandescent lamps. Its specific panchromatic characteristics are also very much improved so that it will give, unassisted, monochrome color renditions that were formerly possible only with a filter. But, before passing to the practical avenues of application, let us investigate some of the fundamental technical advances that have been made in the new emulsion.

Former film has been particularly sensitive to those wavelengths of light that produce in our eyes the sensation of the color *blue*. So great has been this sensitivity that any large area reflecting blue light (such as sky) has a tendency to become overexposed before the light reflected from other objects has affected the film; hence the glaring clear areas of sky seen with the "ortho" or ordinary film. This discrepancy may be evened up by using a yellow filter which holds back part of the blue but, since the use of the filter increases the exposure, this aid has not always been possible. Contrariwise, in the ordinary film, there was much less sensitivity to red and green so that the general result was likely to be more or less a falsification of color values. This was all the more apparent to the eye because, to it, red rather than blue is the more powerful color of the spectrum.

The new film has been definitely made to produce results matching what the eye sees. Its sensitivity is greatest in the red region, increased in the green and *lessened* in the blue. It is easy to see how this will "even up" on exposure. It is now not necessary to dodge areas of blue because these do not affect this film in such disproportion. In effect, the new film is thus *self filtering* insofar as there is less necessity for a blue subtractive filter. At the same time, a greater variety of filter effects can be secured with the new film because of its added sensitivity to red. However, the special use of filters will not be discussed here extensively, as this subject merits detailed treatment.

It is this added sensitivity to yellow and red that makes the new superspeed panchromatic so much more fast by artificial light, for the light given by the incandescent bulb is yellowish in tone and affects the new emulsion strongly.

The well planned sensitivity curve of the new film operates to give it "latitude" which, in effect, means that there will be an improvement in the exposure of the shadows, or darker parts of the scene, as well as in the high lights. The film is also coated with a special backing material which effectively cuts down halation—the tendency of any sharp, brilliant point in the scene to

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More for movie Marco Polos

ANDRE LA VARRE

Analysis and plan are proved needs of good travel films

IN ADDITION to securing records of a trip and beautiful architectural and scenic studies, every traveling movie maker should aim at capturing the spirit of the countries and cities filmed. Everyone admits this is desirable and those who make travel films vaguely hope they have managed to accomplish it. However, elusive qualities can no more be attained by vague thinking than can concrete ones. A melee of scenes of a German port, for example, will no more represent the essential spirit of maritime and industrial Germany than it will represent the technique of international shipping. To achieve either, an analysis and some planned method of procedure is necessary. An observer analyzing impressions of German ports would soon discover "system" to be the all important quality. Everything seems to run miraculously smoothly and the entire city seems clean and orderly. To represent this in a travel film, then, sequences to emphasize this feeling of system should be planned. The orderly operations at the dock, the traffic control in the streets, the neatly arranged shop windows and the modern business and dwelling architecture would be filmed.

Titisee Freiburg
Bonndorf Schaffhausen

Ewing Galloway

Scenes such as this record the spirit of Southern Germany

On the other hand, in Southern Germany, a very different feeling prevails. Here music, costume festivals, garden restaurants, swimming, summer sports, old castles and glorious scenery mark the temper of the people and reflect the essential spirit of the country. So here one would emphasize those subjects, giving more footage to them and planning with special care the sequences that deal with them. It is by this emphasis that the *feeling* of the picture will be produced. To be sure, there are probably efficient and systematized factories in Bavaria and music and beautiful scenery might be found in the industrial cities of north Germany. However, these elements are not the ones that flavor those sections. It is by emphasizing those elements which do, that a representative picture may be secured. Examples could be multiplied but, in all cases, it is a matter of first determining the factors that give a district or country its particular essence and then stressing these factors in scenes. In other words, strive to epitomize impressions in film as in conversation. If asked by a friend, "What is a modern, industrial, German city like?" no one would think of answering, "Well, there is a lot of general activity in the streets, our hotel was a pretty large building, there is some nice scenery and an old monument near the city and we left by airplane." Yet, just such answers are offered in film.

If a travel film is to feature a number of different cities or sections of a country, it is wise to secure sequences to bridge between the high points of interest. Sometimes a title will furnish a connecting link but, often, a sequence of countryside or a series of rural scenes, alone or combined with a title, will provide a better bridge for the jump. Such scenes help to transport the audience's mind from city to city and also provide pauses in the film's tempo. An in between sequence or scenic pause of this kind is very important when shifts to a very different locality are made, as, for example, from a watering place in Bavaria to an Italian city such as Venice, for here racial customs and temperaments are as different as if thousands of miles separated them rather than a comparatively short distance.

Venice is a movie maker's heaven; the gondolas of history and romance provide an ideal camera truck. Immediately after arriving at the city, a really fine sequence may be made of the journey from the station. The gondola, the gondolier, the gayly striped mooring poles nearby, the receding and approaching vistas and the passing water traffic either combine motion or cinematic beauty with interesting subject matter. Further, this sequence makes an excellent opening to the pictures of Venice, for it at once introduces the city's chief characteristics. The opening shots of the city are very important both in the matter of initiating the emphasis on the scenes that will represent the city's essential feeling, already discussed, and in presenting a smooth introduction that will carry the audience along with the cameraman. Not always will the journey from the station to hotel or *pension* provide a good introduction; in fact, it is generally a poor one. In Florence, for instance, a good opening sequence would be a slow, steady panorama of the city which lies

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Cine selling for summer camps

ERNEST W. PAGE

A timely discussion of an effective use of amateur cameras

EACH year the director of a summer camp is confronted with the problem of advertising and recruiting for the next season. Not only must he convince parents that the camp is safe, instructive and full of activities but he must instill the prospective campers with the desire to attend. Experience has shown that the motion picture is of highest value in accomplishing these various publicity aims.

If the film is to be shown to parents who are prospects, it must include those parts of camp life in which they are primarily interested. At the same time, production of the film should be made an interesting activity for the present season's campers who take part in it. Lastly, the film must be considered from the viewpoint of the producer who must not be handicapped with a scenario or plan too difficult to follow successfully.

Cleanliness as well as fun appeals to parents of prospective campers

Reactions to various camp films have shown that one wish of parents is to see their own boy or girl in the picture. It is important, therefore, that every camper be included in some scene. Next in line is the parents' interest in the health and safety of the camp. Medical inspections, weight checkups and swimming supervision may seem dull in comparison to other activities but, if they are successfully worked into the general plan of the picture, they will do much to convince the parents of the desirability of the camp.

J. V. D. Bucher

"What is John going to learn during the summer?" asks the father. "I want to be sure he gets something out of camp besides just a good time." Here the motion picture is most adequate of all media for unfolding the multiplicity of activities, the nature lore trips and insect hunts, coaching lessons in track or baseball, camera hunts, roping, axe throwing and, throughout them all, the enthusiasm with which the activities are carried on. The dramatic group is shown rehearsing; Tom learns to build a thatched hut from the woodcraft counselor; little Bobbie swims his first fifty feet. All of these may be worked into a smoothly flowing continuity with a simple story running through the film to give interest and hold it together.

From both parents' and campers' viewpoints, the biggest single element of camp life is fun. Unless those to view the film have been in camp, it is hard for them to realize and appreciate the *esprit de corps* which the boys or girls build up early in the life of a well managed camp, the spirit which makes them want to return year after year. As one boy said, "I can still hear music and see trees and the campfire when I sit in front of the fireplace at home every night."

How can this spirit, this element of fun, be represented in a film? Here is one way. Make sure that every face appearing in the picture wears a smile and that everyone is active and doing something he enjoys. Smiles are contagious even when they come from the silver screen and, if there is humor in the film to make the audience laugh, the impression of fun is gained automatically.

The film, while being produced, must hold the campers' interest and furnish an activity which serves as an outlet for their histrionic ambitions. To do this, the picture should involve some sort of a story, a simple one, to be sure, but one in which the youngsters take special parts so that afterwards they may say, "I acted a part in a photoplay!" The story may involve no more than the election of a camp governor or the discovery of a lost cave but it furnishes a foundation on which to build scenes for publicity purposes. Too, the mere fact that one of the camp traditions is the making of movies is, in itself, an attraction.

It is only natural that the director of the camp will want this publicity film to bring the greatest returns on the least investment. Here is where many make the mistake of turning the motion picture work over to some counselor who has had no experience with the cine camera and instructing him to "take lots of film and pick out the best." It is far more economical in the long run to find the most competent person available and to instruct him to turn out a short publicity photoplay of high quality. The quality of a camp film is unconsciously transferred in the minds of parents to the quality of the camp and a poorly produced picture may do more harm than good, the best here being the cheapest.

The optimum length for a camp publicity picture is usually two reels but it will depend on individual circumstances whether this can be afforded or not. Likewise, the type of picture produced will vary

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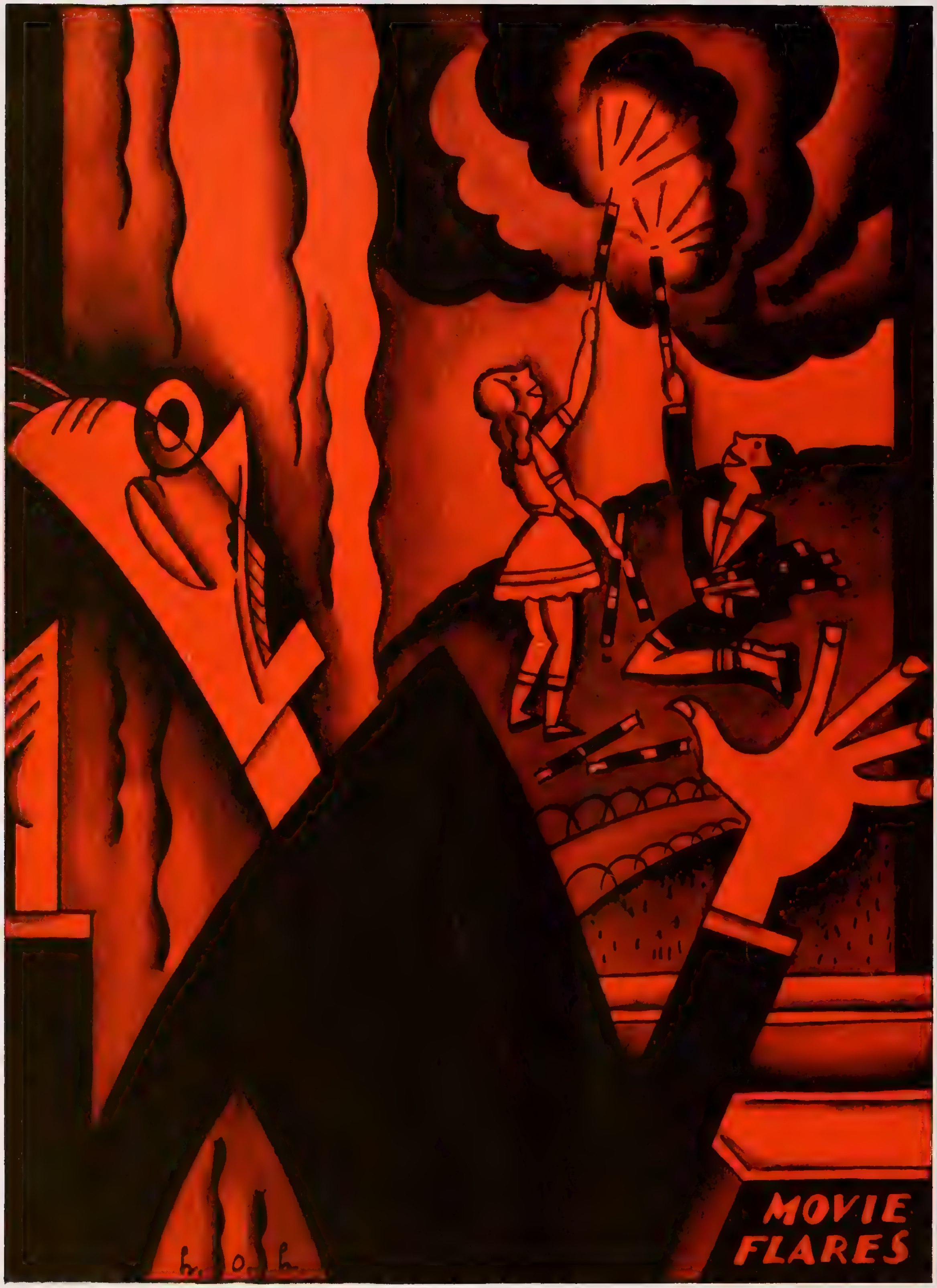
MOVIE FLARES

"Great guns, my movie flares!"

The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Film and fireworks

The holiday spirit—the assembled crowds, quiet and expectant after the day's boisterous fun—a velvety backdrop of night sky—then a burst of impossible glory, the Fourth of July fireworks! All can be captured with the movie camera except the awestruck "oh's" and "ah's," which the audience will supply when shown the films later. A fast lens—*f*:1.9, *f*:1.8, *f*:1.5, or a similar stop number—should, in general, be used wide open. After a few of the introductory fireworks have been set off and the "big ones" begin to startle the crowd, then is the time to begin shooting. Have the lens set at infinity and, with a finger on the starting button, await the warning "swish" which announces that something is on its way. Then start the camera, pointing at that area of the sky in which the last display was sighted through the finder. The camera will then be running nicely when the effect comes. Try tipping the camera at various angles as the display continues; in this way some interesting patterns on the screen may be secured. A particularly interesting effect is gained if the fireworks are set off on a still night, when the smoke from successive discharges hangs in the air and is pierced and illuminated by the explosive flare bombs. The use of panchromatic film might aid in the color displays, although ortho will probably do just as well. At the end, a flare might be set off so as to finish with a record of the crowd, which will probably think it all a part of the celebration.

Brown Brothers

Anemones of fire can be filmed on the Fourth of July

In the swim ■ Why be content with long shots of friends splashing in the water of surf or pool? They may be lost among the other bathers or may be so far from the camera as not to be easily recognized. Yet we want the expert swimmers among our friends (and maybe those not so expert!) to be shown in full action in their adopted element. What better solution to the difficulty than the telephoto lens? With the camera safe on its tripod on bank or shore, the three or four inch lens will easily bring a friend disporting in the water recognizably close. It is not difficult to follow a swimmer with the camera on a tripod equipped with a good panoram and tilt head, even in a good, fast crawl stroke. If splashing or other aquatic antics are in order, many a laughable effect can be had with the slow motion speed of sixty four frames per second which is especially effective with water subjects. For a striking cinematic effect, get as high above the water as possible and train the telephoto on a friend as he swims slowly below on his back. Diving pictures in slow motion are nearly always graceful and very beautiful. If possible, get directly above the diver as he leaps and follow him down to the water from this vantage point. This will make an effective and novel shot. Do it once in regular and once in slow motion but do not forget to make a proper compensation at the lens diaphragm since each picture at sixty four frames per second receives but one quarter the exposure time given at normal speed.

Filter fundamentals

All you need to know in using a filter is its factor. This factor will enable you to find out just how much to open the diaphragm beyond the opening which would be used for shooting without the filter. No involved calculation is necessary; your dealer will tell you the factor of the filter. Then take a careful reading with your exposure meter, find this reading on the filter compensation chart and, opposite the filter factor on the chart, read the correct diaphragm setting for use with that filter. Such a chart has been prepared by the League technical department and will be sent to any member on request. Filters and panchromatic film are complementary; the use of one should suggest the other. Filters may also be used with orthochromatic or ordinary film, but not with such perceptible results.

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Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

Fine start ■ Several hundred amateur cameramen attended the organization meeting of the San Francisco Amateur Motion Picture Club held at the end of May. The program was opened by G. A. Young, vice president of Camera Craft Publishing Company, who acted as chairman. William A. Jones, president of the Greater Oakland Motion Picture Club, conveyed his club's greetings to the San Francisco amateurs. Several other clubs sent greetings and best wishes by wire. *Incident*, from the League Club Library, was screened followed by a talk, *Movie Making At The South Pole*, by Joseph T. Rucker, official cameraman of the Byrd Antarctic Expedition. The program was concluded with an address, *Why An Amateur Movie Club?*, by Sigismund Blumann, editor of *Camera Craft*. The remainder of the evening was devoted to organizing the new club and discussing future activities. The organization committee consisted of J. J. Fischer, chairman, Truman Bailey, Edison D. Bills, Dean S. Donaldson, J. S. Garnett, A. S. Hofmeister, F. W. Kolb, L. Levingston, H. McKay, Gordon Michie, Jesse A. Mueller, William Peters, V. G. Skinner, Frank Thunen, R. R. Vought and S. Zobel. The organization meeting was sponsored by seventeen amateur movie dealers and photographic firms in San Francisco. All stationery and forms were carefully prepared and attractively printed. No detail was spared to make the first large gathering of San Francisco's amateur movie makers a complete and rousing success. The organization committee and two indefatigable workers, Mr. Young and Mr. Fischer, deserve great credit in getting the new club under way. With the recent organization of the Los Angeles Amateur Cinema Club and the continuous activity of the Portland Cine Club, the Greater Oakland Motion Picture Club, the Sierra Cinema League of Fresno, Calif., besides numerous production units, it is a question whether the West Coast is not better represented with amateur movie clubs than the East. Seattle is the only larger city that remains without a representative organization of movie amateurs.

Stanford Studios and Stanford English Club

An antique shop is set in "Markheim," Stanford photoplay

Multum in parvo ■ In the fifty foot film contest recently held by the Philadelphia Amateur Motion Picture Club, Robert H. Weeks took first prize with his reel, *The Folly Of Filming Fifty Feet*. Each member attending a given meeting was provided with fifty feet of film and instructed to expose this for entry in a contest at the following meeting. More film might be used by a member in shooting his picture for the contest but only fifty feet could be submitted. Entries were judged by a membership vote, a method that Philadelphia has found very successful. Mr. Weeks's film portrays the producer in a quandary—what should he do with fifty feet? Succeeding scenes show him trying out different film types, a comedy, industrial, scenic and trick film. Finally he decides to do nothing with the film. The reel is remarkable for the expert handling of a large number of ideas in so short a footage.

At the last program meeting of the season, a club leader contest was announced. Each member was invited to prepare, during the summer, a leader for the club. At the first meeting in the fall, the best leader submitted will be selected and the producer presented a silver cup. The leader will bear a title to the effect that the producer of the film is a member of the Philadelphia Amateur Motion Picture Club. Prints of the prize leader will be made by the club and one of them will be added to each film that is screened for a club meeting. In this way the gift leader will serve as an additional attraction to bring films to meetings. At every meeting, members' films are screened and a hundred foot roll of film is offered as first award and a fifty foot roll as second. Judging is by membership vote. Other features on the last program were a talk by Arthur L. Gale and the projection of 16mm. sound and talkie films. The Philadelphia Club's season was officially closed with the annual banquet.

Oakland ■ The Greater Oakland Motion Picture Club has initiated the publication of a ten page bulletin titled, *Camera Action*. The bulletin serves as the club's official newsletter and contains announcements of programs, notes on activities and other matters of particular interest to club members. At

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Educational films

LOUIS M. BAILEY

Medical, industrial, school, civic, church, welfare & other uses

Medical ■ In the demonstration of surgical technique, the motion picture takes precedence over any other method, according to Dr. Fred H. Albee, internationally known surgeon and a pioneer producer of clinical films. "It has been my privilege to operate in nearly every European capital and in practically every important city on this continent," Dr. Albee reports, "and on every occasion, when possible, I have shown my films to the greatest advantage.

"The motion picture has specific advantages in the demonstration of any technical process. The language barrier which hampers verbal description is absent in visualization. The titles of my films are in French and English, but, even when neither of these is understood, the film loses none of its demonstrative value.

"In the matter of evolutionary record, the motion picture is supreme. I have films which record in perfect sequence the ten year history of a case. Such films are invaluable for clinical use.

"The scope of the film as a teaching medium is unlimited. For instance, in nursing technique, seven or perhaps eight probationers, at the most, can crowd around a bed to watch a demonstration of bed making. With the use of the film, the same demonstration can be given, and more effectively, to a class of one hundred or more." Dr. Albee enthusiastically endorses sound and color as valuable aids in a complete visual presentation of surgical technique.

Many schools now keep film records of all important activities

Bell & Howell

■ To record medical and microscopic subjects in connection with his work in making medical, chemical and bacteriological analyses is the technical and scientific application of his 16mm. filming equipment made by League member Alan C. Woolley of the Pacific Laboratories, Eugene, Oregon. Mr. Woolley is now filming a microscopic parasite, Trichomonas Vaginalis, which sequence, when completed, will be incorporated in a reel showing the history, methods of examination and treatment of this common parasite. Mr. Woolley reports that little is known of the life history of this parasite but that microscopic observations he has made throw a new light on this interesting organism. Two experimental microscopic film studies, previously made, show the activities of human spermatozoa and the actual fertilization and cell division of sea urchin eggs. Two medical subjects he has completed demonstrate the use of surgical instruments recently perfected and patented by local surgeons. Mr. Woolley says that the apparatus used in making his micro studies is similar to that found in the average laboratory and that any amateur having a microscope can easily attach his camera to it in constructing such a microcinematographic outfit.

■ *16mm.'s Advantages* is the title of a valuable and interesting article by R. Fawn Mitchell, Technical Service, Bell & Howell Co., in the May issue of *Medical Economics*, business magazine of the medical profession published at Rutherford, N. J. Mr. Mitchell points out the complete superiority of 16mm. in color recording, so desirable in certain types of medical filming, its advantages for taking motion pictures through the microscope, its superiority from the point of view of cost and convenience in handling when employed by the individual physician and small medical institution for the purposes of making case histories and in teaching. The advantages of the Surge-O-Ray, a new device, are cited in regard to lighting and ease and exactitude in focusing and alignment of the camera, so important in medical filming. Every physician contemplating the acquisition of camera equipment for medical recording will be interested in this data and, for the many physicians who are already enrolled in the amateur ranks but may have not introduced their camera to the operating room, it will be

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So they got a splicer

CLIFFORD ORR

The sad, sad tale of David and Helen—not a splicer ad

WHEN in July, Helen and David showed their in laws, in convention assembled and stuffed with chicken patties, the movies they had made on their honeymoon, Helen said, "Of course, they're an awful hodgepodge now, but we're going to get a splicer and cut a lot of this out."

When, in September, they invited the Collinses and the Frisbees over to eat a few of Helen's surprisingly limp sandwiches, David said, "Now you mustn't be too critical of these movies, because we haven't edited them and everything's sort of jumbled up."

When, in November, Mrs. Dreer, whose ankles were none too sturdy anyway, had wrenched one of them playing "hide in the dark," the game was abandoned, the movies were shown and Helen said, "A lot of this film has got to come out but Dave is going to get a splicer and we're going to cut and edit and leave in only the really good things."

When, at the Christmas gathering of relatives, at Helen's birthday party in January, at the open house David and Helen held on Washington's Birthday, at the bridge for the Munsons in March, at David's birthday party in April, at the time of Susan Carpenter's visit in May, at their first wedding anniversary in June and at seven assorted times during their second year of marriage, the honeymoon movies were shown, either David or Helen announced to those interested that they were going to get a splicer and cut out some of the film.

And then, one sudden October day, David brought home a splicer and announced that that very night they would get to work and really make a good film out of their footage. But Helen reminded him they were dining with the Dreers so the splicer was put away until December when it couldn't be brought out, of course, because of the rush of Christmas things. But in January it could and did come out for almost half an hour until the Munsons came to call and it was put away again and the bridge table substituted. In March it made another appearance, a very brief appearance, indeed, because no sooner was it placed in its shining glory on the living room table than the spring wind decided to blow a few elm branches on the town's electric light wires—and it's very difficult indeed to edit by the light of three pink birthday candles left over from the two dozen they had bought for Helen's cake.

But in October, if you please, it came out and stayed out the entire evening. Helen and David locked the doors and pulled down the shades, muffled the telephone and doorbells and Helen put on a green smock and David took his coat off and they got the films out.

"Now," said David, "the first thing to do is cut. Just cut every single sequence apart."

So they cut. And they put all the landscapes together in the seat of the wing chair. And the shots of Helen on the mantel. And the shots of David on the bookcase. And the New York architectural things on the lower shelf of the tea stand. And David and Helen together (shots taken by that woman they met in Quebec who must have had epilepsy) on the left end of the sofa. And all water pictures on the right end of the sofa. And so on and on and on, including "doubtful" shots (pictures which to the uninitiated appeared to have been taken inside Mammoth Cave with the camera and operator swathed in Navajo blankets) which they hadn't yet decided whether to save or finally to throw away.

"All's Quiet On The Splicer Front", an epic of home movies

And then they sat down with pencil and paper and began to plan. David thought they should put it right together then as it was laid out — eliminating, of course, and making it as dramatic as possible in nice long sequences of: 1. *City;* 2. *Country;* 3. *Water;* 4. *Animals;* 5. *Personalities* (which meant Helen and David, alone or together, and that lovely shot they had of old Mrs. Peebles in the mountains who suddenly turned around and saw what they were doing and quite obviously cussed into the lens.)

But Helen thought they ought to start right from the beginning and trace their wedding tour. She said she thought it would "mean more" and that they could get more "montage" into it. But David said that she should have thought of that in the first place and that now they had the shots all sorted as to subject and that, if they did it chronologically, it would come out exactly the same as it was before.

So Helen cried a little and David mixed a highball and, in the end, they decided to do it

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Before the lens effects

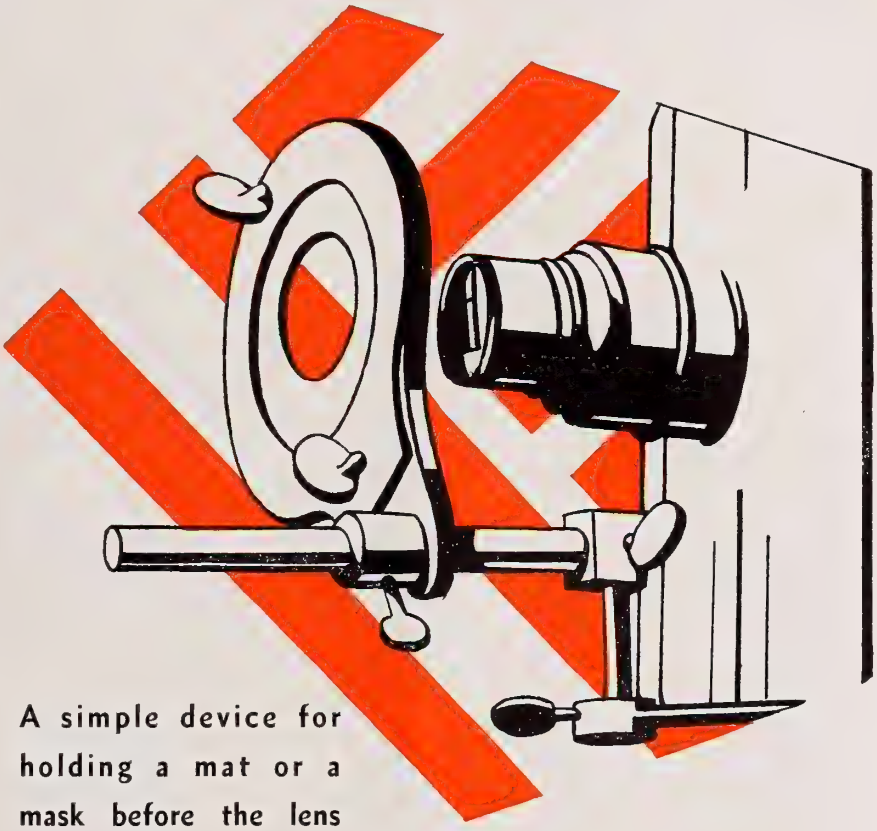
RALPH C. WILDES

How to vary films and add interest with mats and masks

THE use of various effect devices in summer filming is highly desirable if this is done with discretion and good taste but such effects are permissible only if they serve to accentuate the central idea. The fade, or iris, for instance, should be used only to open and close sequences or in some other logical fashion and never haphazardly merely for the sake of showing its operation.

One of the most effective devices that may at times be judiciously employed is the mask. The unbridled use, however, of hearts and circles, clover leaves and spades as borders through which to view scenes is not desirable though two or three well designed circles or squares of the soft variety can immeasurably heighten the effect of certain scenes.

The construction of homemade masks is a process of trial and error. A good approach to the matter may be made as follows. First, secure a good supply of black paper. In one piece, cut a rectangular hole half an inch long and three quarters as high. The camera is opened and covered with a dark cloth. Now, with a couple of inches of raw stock in the aperture, examine the image thereon with a jeweler's magnifier. Take the mask and place it before the lens, moving it backward and forward and noting the effect. When a particular result that appeals is noticed, measure the distance from the lens to the paper. Experiments may be made with different shapes, as suggested, but, here again, no effects should be selected that will attract attention to themselves as effects. Rather, only those that actually heighten the picture value should be used.


A simple device for holding a mat or a mask before the lens

The square iris is particularly effective when so adjusted that its edge coincides with the aperture frame. The result is that the mask is *not* seen, the only effect being the softening to a pleasing degree of the otherwise harsh edge of the frame.

Some of the finest mask material may be made from photographic "cut film." It is easy to work with and may be given any degree of transparency or opacity by exposing to light, developing and fixing.

It should be remembered that a certain mask gives a definite effect only at one diaphragm setting. If the lens is to be stopped down, the mask opening must be smaller and closer to the lens for the same degree of softness. With any mask of given opening, a decrease of its distance from the lens results in increased diffusion of the mat frame or increase of its relative size when photographed. Thus, one should make at least three masks of any desired shape: one of large size to be placed comparatively well away from the lens for large stop openings, one of the same shape but of medium size and placed somewhat nearer the lens for medium stops and one still smaller and placed even nearer for the smallest lens openings.

Thus it is evident that an infinite variety of effects is possible. The circular iris, for example, can be used in any degree of sharpness or softness or any relative size by varying its distance from the lens. However, as the distance is increased, it should be remembered that use of a mask of larger opening is necessary if the same *relative* size mat opening is to be retained in the result.

The size of the mat and its distance also varies directly with the focal length of the lens. This explains why the amateur with a one inch lens does not use masks as large as those used with 35mm. film and the usual two inch lens. As both the size of the mat and its distance from the lens are involved, it is now clear why use of "before the lens" devices with telephoto lenses is not attempted.

The use of a mask, of course, presupposes the existence of a holder. The writer made his from an old stereopticon lens holder such as may be obtained from any theatrical motion picture supply house. The type that was used on the old Powers projectors is desirable. Cut from brass a face plate the same size as the holder and with a similar opening and attach this by means of thumb screws. The mask slips easily between the two as seen in the illustration. For attaching to the camera, procure an

[Continued on page 394]

Cues for cine sailors

JAMES W. MOORE

Suggestions for summer films of boats and boating

JUST as summer is the busiest time of the year in amateur movie making, so is it the outstanding period of personality and family filming. Nor need there be any regrets in the fall for this activity if only a little care is given to the interest and entertainment value. One of the primary methods in achieving this is by offering the audience a chance to enter easily into the film's story. Posed pictures are embarrassed pictures and cannot but embarrass an audience likewise. Activity pictures, on the other hand, in which the participants are made secondary to the story content, allow for unselfconscious impersonality which permits each one in the audience to view the film in the light of his own experience. Such unselfconscious exposition is entirely possible in filming any type of subject from the family garden to boating. Small boats, for instance, offer an ideal continuity theme for pleasant and natural summer filming. There is plenty of light and motion as well as the chance for recording the beauty and interest that seems inherent in boats as motion picture adjuncts.

J. V. D. Bucher

Boats have their own personalities which amateurs can record

For a simple but complete sequence of canoeing to run one or two hundred feet, a lead title such as *Summer Sunshine*, *Paddling And Pond Lilies* or *Canoeing From Care*, might be used to suggest the lazy, sunny atmosphere of a picture which opens with a medium shot of a lake or stream in the background and the canoe resting at tether in the foreground. No one is in this scene, which should be chosen entirely for its pictorial quality and to emphasize the canoe. A medium shot from another angle brings someone into the picture from in back of the camera. He moves down to the lake shore and looks out over the water for a moment. He then looks back the way he came. As he bends down to loosen the canoe, a medium shot is taken to characterize him and, having finished, he looks up the path and gestures to someone. Cut to a medium shot from the lake side with the boy in the foreground as a girl comes toward the camera. From another angle, she is seen to greet the boy and they get into the boat and shove off. To bring this scene to an end, have the canoe cut across the picture and then out of the scene, rather than straight away.

In the next scenes in the canoe, the significant and picturesque bits of such a simple summer pleasure should be brought to the audience. There is a medium shot from far up in the bow showing the girl comfortably settled, her back to the camera, and the boy paddling slowly and easily as he chats with her. As he raises his paddle for another stroke, cut to a closeup of the paddle dipping into the water and carrying backwards, forming a whirlpool of disturbed water. Follow this shot through until the paddle leaves the water again. Cut to another closeup of the whirlpool and the wake as the canoe drives ahead. In a longer shot, look forward close to the water along the line of the canoe's hull. The water will be seen rippling by and the canoe moving easily towards overhanging trees. The girl rests her arm lazily on the gunwale and we see her hand trailing lightly in the water as she feels its coolness.

Now from the shore or another boat, the canoe is seen coming towards the camera. The overhanging leaves part as the canoe drifts under them. The boy catches one and stops the boat's forward motion. He points to the right and the girl is seen looking lazily at the water. There are pond lilies or rushes drifting on it and, in closeup, she reaches for them. The boy looks away to another place and suggests going there. He picks up the paddle and, from low down and directly in front, the canoe is seen sliding forward and away. A title, *And so, through the sunny summer afternoon, day passes as easily as the canoe*, might be inserted. Following this is the final scene, framed through the trees as the canoe goes slowly away from the camera across the shimmering water of summer evening. Such a theme might be expanded and adapted to many localities and many kinds of small boats.

Publishers

Larger craft afford fine pportunities for dramatic pictures with the boat as the central theme. The family and friends may also be introduced but only as secondary elements for, here, the boat should be the entire *raison d'être* of the picture. A sailboat offers the live beauty of taut and gleaming canvas, slanting decks, lee gunwales awash and foaming water cutting away whitely from the stem and swirling greenly around the stern. Many of these scenes are offered by outboards, motor boats and the larger cruisers and their power plants. The churning propeller and the engine itself suggest dramatic closeups for editing into sequences of the boat in motion. Boats propelled by sail or engine seem to have an individuality of their own

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Stop and go

CHARLES EASTWOOD

THE owner of a camera boasting a high speed lens is likely to look with disdain on one having such relatively slow speeds as *f*:3.5 or *f*:6.3, only to be confronted with pictures made with these slower lenses which, for clarity, definition and general excellence excel those made with his speed lens on which he had pinned such high hopes. Not that high speed lenses are to be avoided. Quite the contrary, but it is the contention of this writer that the possibility of failure and the consequent demand for care in manipulation increases in geometric ratio to the number of light conditions any particular lens is capable of recording. It is generally recognized that an "ordinary" lens, that is, one of relatively slow speed, will make good pictures only under ordinarily good conditions of light, these conditions being more or less obvious even to the beginner. The "fast" lens, on the other hand, is, quite properly, recognized as an essential tool if satisfactory pictures are to be secured in weak light, and in this very facility lies a real danger.

Good light and a small stop give definition in all parts of scene

Unfortunately, there are few problems of the amateur movie maker which can be resolved in a single statement but, in this case, a rule of more than usually general application can be laid down. The rule is that for general amateur movie making it is advisable to use the smallest stop which prevailing light conditions and speed of shooting will permit, bearing in mind that slow speed (eight frames per second) should be used only on scenes in which there is no motion or in which the motion of the actors can be slowed to approximately one half of normal. If the camera will operate at normal speed only, there is but one lens opening which will permit the correct amount of light to reach the film and produce a correctly exposed image. However, the owner of a speed lens is likely to remember that he can get correctly exposed images under difficult conditions so that, when the light is good, he is inclined to go on the theory that if a little is good, more is better, with the result that his pictures, taken under more or less normal conditions, are often partially obscured by the pale cast of overexposure. Further, he has lost "depth." Street scenes and landscapes show annoyingly mushy foregrounds or hazy backgrounds and closeups, while not so badly inclined to overexposure, have a tendency to move in and out of sharp focus as the subject moves forward or back which is, at best, disconcerting.

Summer conditions call for carefully watching the light

Ewing Galloway

After a winter and spring of shooting under subnormal lighting conditions, the amateur is likely to doubt even the findings of his exposure meter and decide that the tiny hole in his lens when the diaphragm is set at *f*:16 or even *f*:22 (not unusual settings for long shots on sunshiny midsummer days at the seashore) is much too small to admit enough light to the film under any conditions. Yet he is wrong. He can meet conditions, even in the Temperate Zone, under which even *f*:22 is too large and, as such a stop is not ordinarily supplied on cine lenses, especially those of high speed, he will have to resort to a filter to still further retard the light. In computing such retardation in terms of lens stops or openings he must bear in mind that the retardation, if orthochromatic film is used, is about double the effect secured when panchromatic film is used. In other words, if a certain yellow filter is rated as the equivalent of one stop smaller for panchromatic film, it will represent a reduction of two full stops for orthochromatic film under the same conditions. To illustrate still further, if the smallest available stop on the lens being used is *f*:11 and conditions call for *f*:22, a 2X or "two times" filter should be employed if orthochromatic film is in the camera, whereas panchromatic film in the same situation would require a 4X filter, that is, one having a retarding effect of two stops with "pan."

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News of the industry

Technical comment and timely topics for the amateur

16mm. superspeed ■ The event for which the amateur world has been waiting since the sensational superspeed panchromatic film was introduced to the professional industry several months ago has now arrived. An entirely new panchromatic emulsion, possessing characteristics which will tremendously exend the possibilities of amateur filming, has been developed for 16mm. reversal by the Eastman Kodak Company, Rochester, N. Y. The official name for the new film is Supersensitive Panchromatic Safety and it will be reeled, packed and marketed in the same manner as all standard 16mm. film produced by that company. The characteristics of the new film are startling in their possibilities; new and unpredicted fields are opened to the amateur cine worker. The sensitivity of the new film to the various colors or light wavelengths differs radically from that of former types, with the practical result that the new superspeed panchromatic is *twice as fast* in daylight and *three to four times faster* under the light furnished by the incandescent or tungsten lamp. The astonishing capabilities of the new film are here apparent. In daylight, every lens is made faster by one stop or, for a given estimated exposure, the lens may be closed down one stop number. Pictures may be taken late in the day or early in the morning under conditions ordinarily considered too poor for good results. The amateur's cinematic day is aptly described as now being twenty four hours long, for, with the new film, pictures may be taken indoors by artificial light almost as easily as outdoors. The new emulsion makes action close-ups possible with two 100 watt lamps, at a stop of *f*:1.9, and larger areas with proportionate illumination. The readjustment of the various color sensitivities found in this film works out to give greatly improved panchromatic quality to the picture, even without filters. And, when filters are used, the compensation need not be so great. The greatly increased sensitivity to the colors red and green results in a more pleasant and lifelike rendition in the screen picture. The coming of the superspeed panchromatic will effect a discontinuation of the Eastman "ortho" or "regular" film and the standard Eastman panchromatic film will be listed at six dollars per 100 foot roll. The Supersensitive Panchromatic will list at seven and one half dollars and comes in a special box.

Eastman Kodak Co.

Honeycomb of light as recorded by new supersensitive "pan"

Cooke wide angle ■ In locations where space is limited yet it is desired to encompass the area taken in by the normal one inch cine lens, the use of the 15mm., or short focus lens, is greatly to be desired. This lens enables the operator to include a larger picture area within the confines of the 16mm. frame with the camera at any given distance. A new 15mm., short focus lens with a maximum aperture of *f*:2.5 is sponsored this month by Bell & Howell, 1843 Larchmont Avenue, Chicago. The new objective is a Cooke product which is a sufficient guarantee of its excellence. It is of the fixed focus type, desirable in a wide angle lens, and fits in the Filmo 70-D turret without interference with the mechanism or necessity for adaptation. Its price is $45.00.

Agfa catalog ■ A beautifully illustrated brochure which covers all things photographic and includes a generous portion on 16mm. apparatus and film manufactured by the firm makes its appearance this month as a complete catalog picturing and describing the products of Agfa Ansco of Binghamton, New York. In this new *Catalog 50*, not only are the materials featured but there is also much valuable matter concerning the theory and practical operation of various photographic processes, under such topics as *The Speed Of Lenses*, *With Agfa Film On A Summer Vacation*, etc. The new Agfa brochure is indeed a fine example of catalog format as

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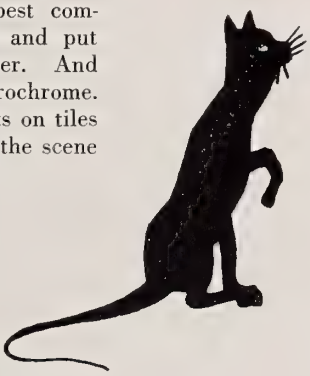
Hope springs eternal

NELLA R. GALVIN

A modern Pepys recounts some cine adventures

DEAR DIARY—Awake, betimes, to summons from Baby Ben. Reminding me of duties against Cook's seven day leave. Up to glorious spring sunshine and birds atwitter. What a day for a picture! Through ablutions and below stairs to fashion the morning repast, making brave resolve to haste through household chores to cinematic activities. Shifted gears smoothly twixt grapefruit and egg for my liege lord and delivered soothing Mocha in third. Nibbled the overbrown toast and gulped a beaker of milk while sizing up the back yard as possible film setting. And thus, unmindful of the cat's Aladdin rubbings till brought to by a sharp nip on the instep. Opened a can of salmon. "Woof," spoke up the canine. Boiled another egg. Into the bills and Movie Makers but newly come by post, this being the first of the month. Gazed long at the cover, gay as befits this season. Read, first, the editorial, as is my wont, then leafed through the pages for inspiration. Took time out to decide which idea was most suited to my needs. In mad rush to the kitchen with a handful of dishes, stepped on the kitty's tail. Apologized to the feline and picked up the broken cup. The child descended, so boiled another egg and forgot to watch the toast. Her unforgiving mood I did make bargain with. Dishes for beds. So above stairs to shake the kitty off the best comforter. To tidy the bath and put the medicine shelf in order. And so, dislodged the mercurochrome. The bottle shattering to bits on tiles and round about. Studied the scene and myself as possible properties for melodrama. Doubted if "pan" film and the K.3 filter, lacking a G., would give the really gory color correction I'd need. The satisfaction of knowing I had scrubbed the room and me was my one reward. Surprised the child at her dusting below stairs. She screamed at sight of me, fearing permanent maimings on the maternal side. After explanations, she snapped, "Nothing funny about it and please go places away from here till it wears off." Fear she suspects me of purposely creating a set which didn't work out. I have, ere this, been so guilty. Decided the basement studio was proper abode during exile. Arrested in descent by a phone call to effect that the furnace custodian had fallen ill of a greate colde so below stairs to poke among the ashes and discover no living ember nor yet a kindling. Gathered prized camera cartons and corrugated papers to watch them flame and die beneath the coals. Turned this and that, garnered the klinkers. Started anew with a White Rock container. Too damp, methinks. At last resort, and without conviction, fed in the little film boxes. Which did the trick—service? Sat me down on the bottommost step to ponder, to have it collapse under me. Kindling but, alack, too late. Got a splinter in my finger—insult! While keeping an eye on the fire, decided 'twas a handy thing to collect cinematic necessities from the studio located, convenient for the first time, next door. Everything up and out at last but the exposure meter. Down again. Bethought me of the fire. Hastily opened the furnace door. Felt a bit guilty, though, in relating, at length, to the child why it was difficult to keep neither too much nor too little fire on a spring day. I did forget that draft. Peeked in at the clock on my way out and surprised that it was but ten thirty. Such a lot accomplished! Focused — all set and ready to go. One-thousan-and-one, one-thousan-and-two, one t-h-o—u—s something wrong. Removed camera from tripod and lugged it down to the darkroom. Film buckled in the gate. Repaired damage. Groping for the light switch bumped into the "spot." No hurt—just *out* one stocking. Feverishly up and to the clock. Ten thirty. Time practically at a standstill. Oiled the clock. Fuller Brush Man at the door. Finally, in some desperation, escorted him to the scullery to convince him of my complete stock of his line. Friend husband rang up, at this juncture, to say how sorry he was that he had been delayed but he'd hurry right home to lunch. Contemptible to hang up in one's ear. Set the clock at twelve thirty—near enough. Put on the coffee and dragged food from the larder, upsetting a dish of creamed beans. First time I've ever known the hound to refuse food. Mopped listlessly. Creamed something, not beans. Made other routine moves. No ice cubes; snatched up the oil can and went below to icebox motor. Phoned for service and also for the ice man. Waited for the husband, shifted things about on the stove. Door bell! Had I forgotten to turn the bolt and the Poor Dear locked out of his own home? Flung the door wide in welcoming gesture, lost my balance and fell into the arms of a strange youth. And so helped another poor boy through college. The child ate but I in no mood for food. Rain clouds gathering in the sky [Continued on page 394]



In mad rush, stepped on kitty's tail — — — apologized to feline

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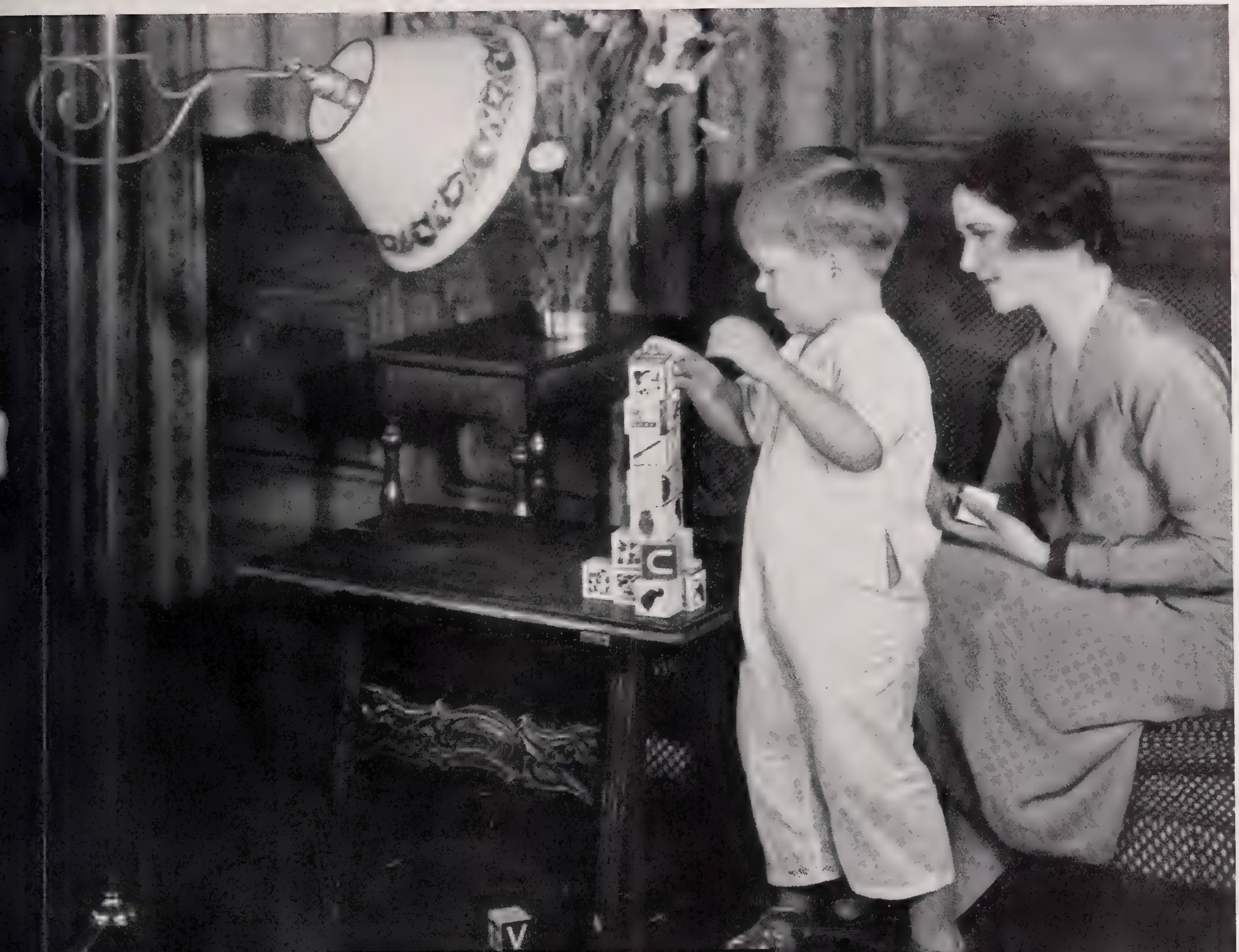

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Film puts
Ciné-Kodak
on 24-hour
duty

EASTMAN'S LATEST! A Ciné-Kodak film so fast, so sensitive to light, that you can make indoor movies at night with ordinary home lamps—or make clear pictures on dull days outdoors.

Ciné-Kodak SUPER-SENSITIVE Panchromatic Film is twice as fast as Ciné-Kodak "Pan" in daylight—three times as fast under artificial light.

With this new film and the *f*.1.9 lens, picture opportunities in your home at night are almost limitless. No special lighting equipment is necessary. For close-ups, you need only two 100-watt bulbs in ordinary lamps.

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Ciné-Kodak SUPER-SENSITIVE is a film for any *kind* of day and any *time* of day. From early morning to twilight . . . and even in pouring rain . . . you'll get movies as well-exposed as those made on ordinary film in good sunlight.

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Super-sensitive
PANCHROMATIC
Safety Film
Made in U. S. A. by
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ROCHESTER, N. Y.

Clear, brilliant close-ups by the light of ordinary 100-watt bulbs in ordinary living room lamps.

$7.50 for 100-foot roll

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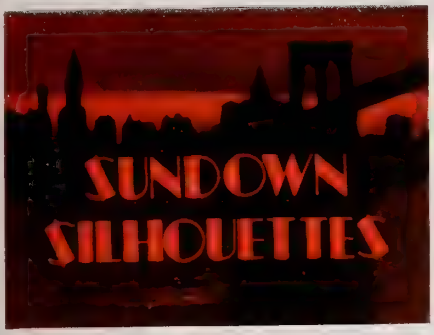
EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK



Art title background by Leo T. Heffernan—the lettering by Ralph R. Eno

More for movie Marco Polos

[Continued from page 374]

between the hills. The panorama should end on some important building, probably the Cathedral. The next scene would be a medium shot of the Cathedral made from within the city, yet presenting, as nearly as possible, the same general view of the structure as that which ended the panorama. This places the viewpoint of the camera and, after a few scenes of the Cathedral, would come film studies of streets and scenes of action and incidents that typify the city. It is helpful to give the audience a general sense of direction and the orientation of the most interesting points in a city. Often, in seeing amateur travel films, one is entirely at loss as to direction with the consequent feeling of confusion. A simple method to connect scenes and give a feeling of orderly progress is to return to a long shot after the medium shots and closeups of an object or bit of action. Another connecting device is a slow panorama and, of course, a title can be often used. Such a title includes mention of both subjects and represents the transition in terms of direction. For example, the title, *Behind the wide plaza rises the stately dome of St. Blank's*, would indicate simple and clear directional connection.

Unless an architectural study film is planned, even important buildings and monuments should always furnish the background for some minor action. Artistically splendid pictures might be made of the Colosseum with no action in any scene but they would not have the human interest nor the appeal of a sequence including shots of a guide showing a party about, with near shots, closeups and titles to emphasize the points of interest as the guide explains them to the tourists. The titles would represent the substance of the guide's discussion and the closeups and near shots would emphasize this.

In considering the filming of a new city or district, impressions of the place should be analyzed before any film is exposed. After this simple analysis, the camera subjects will be found which, if emphasized, will convey to the audience back home the cameraman's reactions to the place. Thus, not only will a more coherent and enjoyable picture be produced but it will also be more individual and better represent the filmer's personality.

Stop and go

[Continued from page 383]

Thus far nothing has been noted concerning the performance of lenses indoors. In general, their use under artificial light has been adequately discussed at various times in these pages. However, if daylight is to be used indoors, an additional word may be helpful. First, it is assumed that the subject will be placed near a window. Having this condition set, the amateur will find that he will get much more illumination, although it will not be apparent to his eye, by having the window open. The reason for this lies in the fact that ordinary window glass retards an appreciable quantity of the most photographically active portion of the daylight spectrum and recognition of this condition makes it possible to secure excellent lighting effects. For example, if a "top light" is desired, place the subject near a window, lower the upper sash and an effect will be secured in which the lower portion of the picture will appear softly lighted with the upper portion decidedly accented. This is especially effective in portrait closeups. By recognizing this quality in window glass, the user may work with the window open and thus be enabled to use his lens at somewhat smaller stops and consequently secure greater depth and general definition in his pictures.

Generally speaking, the most useful lens openings or "stops" for out of doors summer cinematography are from *f*:8 to *f*:16, with still smaller stops or their equivalent in filters needed for extremely long shots at mountains, seascapes in which water and sky predominate, long beach scenes and the like. Of course, the usual conditions of poor light, closeups in shadowy places and similar difficult situations will be met satisfactorily only by the owner of a really fast lens but, when the owner of such a lens meets the more normal conditions of ordinary out of doors summer shooting, it seems well to pass on to him this neighborly word of friendly warning, "stop!"

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Always!

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Long the recognized standard of amateur tripod convenience. Practical, beautiful and sturdy. Saves its cost in film.

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A summer landscape — comprising woods and beach and sea . . . green and gold and azure blue . . . in a wide panoramic sweep . . . is now amenable to a cinematic reproduction which faithfully portrays its horizontal beauty on the amateur screen. The action in sport scenes, in racing or polo, in baseball or football, and at the regatta may now be depicted in true realistic perspective.

The Goerz Cine-Panor auxiliary lens augments by 50% the horizontal view taken with your regular photographic lens and projects this increased panoramic view on the amateur movie screen. Investigate the Cine-Panor and create a world of new pleasure for yourself and your audience.

Send for Booklet MM7

A battery of Goerz Lenses including Kino-Hypar f:2.7 1", 2" and 3"; also the auxiliary Cine-Panor.

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Kino-Hypars combine speeds suited to cinematography without sacrifice of such other qualities as depth of focus and covering power. They are free from flare and coma and afford images of striking brilliancy.

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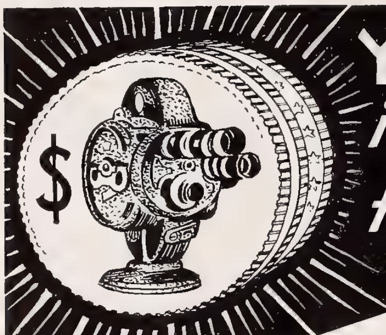

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Here is a camera *masterpiece.* Precision work throughout, symmetrical, smooth running, perfectly synchronized to insure *rock steady,* sharp definition. Seven speeds including slow motion.

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Please send me at once your latest *Filmo Catalog* and *Bargaingram.*
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City ....
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The clinic

[Continued from page 377]

The factor of a given filter differs when used with "ortho" or with "pan" film so be sure to learn from the dealer the filter factor for each type of film upon its purchase. In general, the factor of a filter for "ortho" is twice that for "pan" but this cannot be made a fixed rule since it depends on the color of the filter. Filters are generally colored yellow or amber and the deeper the color the more definite the filter effect. Any color may be used in a filter for special purposes, the red and green filters being examples. Filters may be had mounted in caps to fit specific lenses or in clip mounts to fit lenses of different diameters. The filter and panchromatic film should be used on all outdoor scenes where color predominates—landscapes, skies with clouds, beach scenes and the like. But do not use filters for closeup portraits.

Stunt of the month ■ In one of these "stunt" items some time ago, the use of the cut as a trick effect was discussed. The cut eliminates all unwanted action and, if this action is planned for the cut to be used and the splicing carefully done, a most amusing effect may be gained. A clever working out of this principle, as well as of several other simple trick methods, is exemplified in a short film described by League member Ernest E. Tippin, M.D., Wichita, Kansas. In showing how the various stunts are incorporated in this little film which, by the way, is ideal for a Fourth of July party, Dr. Tippin's own description in the form of an outline follows. "A group of children gather around a large barrel on the brow of a small hill. A closer shot shows them crawling into the barrel, one by one. This is done by stopping the camera after each child enters the barrel so that child can leave it and make room for the next. A very laughable effect is produced when ten or more children appear all to crawl into the same barrel. Next we have a long shot of the barrel rolling down hill, then a closeup of a box at the foot of the hill marked 'DYNAMITE.' As the barrel and box collide, the camera is stopped. Then, about four feet from the lens, a mixture of flashlight powder, with a little black gunpowder to give it 'body' and smoke, is touched off while the camera is running. The resulting 'flash' is carefully spliced in the finished film just after the collision. The final shot is taken under the branch of a tree which is just above the confines of the frame. The children are perched on this branch and, after dropping a lot of old sticks and so on, they themselves drop into the camera field. The camera can be placed so this drop is very short."

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on Ciné-Kodak P*anchromatic* Film

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Ciné Kodak
Panchromatic
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Ciné-Kodak film
Made in U.S.A. by
EASTMAN KODAK COMPANY
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Trade Marks Reg. U. S. Pat. Off.
$6

At $6 "Pan" *becomes the movie-maker's everyday film*

(See pages 386 and 387 for announcement of Ciné-Kodak SUPER-SENSITIVE Panchromatic Film at $7.50)

HERE'S WELCOME NEWS for every movie-maker. Effective at once, the price of Ciné-Kodak Panchromatic Film is reduced from $7.50 to $6 a 100-foot roll. The 50-foot roll is now $3.25 instead of $4.

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Now, instead of reserving "Pan" for special "shots" where you want the results to be particularly beautiful, use it for everyday pictures.

"Pan" improves almost every form of movies. Magnificent cloud effects . . . distinctive portraits . . . realistic color values in landscapes—all are possible with Ciné-Kodak Panchromatic Film. It gives you a black and white reproduction that matches the quality of professional films.

Dealers are now offering you Ciné-Kodak Panchromatic Film at the reduced price of $6 and the new Ciné-Kodak SUPER-SENSITIVE Panchromatic Film at $7.50.

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Ciné-Kodak *Panchromatic Safety Film*

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EQUIPMENT FOR SALE

■ READY! Send for it! It's good! The new *Bass Bargaingram No. 207.* Fifteen pages combining greatest values in 16 and 35 mm. motion picture taking, making and projecting apparatus. Money saving bargains. Your old apparatus is worth real money in trade against new or used apparatus. Send in full description for proper appraisal. Twenty one years of trading. Bass is known wherever cameras are used for best values and fairest exchanges. Bargains in Filmos, Cine-Kodaks, projectors and all photographic apparatus. Write or wire for your list—mailed at once. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ 16 mm., Eastman Cine-Kodak, Model B, with *f*:3.5 lens, $49.50, practically new; Eastman Kodalite, Model A, $15.00 new. 3¾ inch focus Wollensak telephoto lens, *f*:3.3 for Filmo 70, 70-D, Victor or Ansco, $37.50 new; 1 inch projection lens for model C Kodascope, $5.75, new. Send for our *Bargain Book,* it's different and full of bargains. CENTRAL CAMERA CO., 230 South Wabash Ave., Dept. MM-7E, Chicago, Ill.

■ BARGAINS—All cameras from stock. Model BB *f*:1.9 lens with case, brown, $90.00; Model B *f*:1.9 with carrying case, not bayonet front, $90.00; cash with order. FOWLER DRUG CO., Bangor, Me.

■ BARGAINS—DeVry camera, 16 mm., was $39.50, now $13.50; 1 DeVry 35 mm. camera, was $150.00, now $75.00; 1 Model A Cine-Kodak *f*:3.5 lens, tripod, carrying case, was $168.00, now $78.00, like new; 1 Bell & Howell 70 camera in case with 3.5 lens and trick lens modifier,. was $193.00, now $95.00; 1 3¼x4¼ Graflex, not R. B., was $100.00, now $58.00; 1 5x7 Graflex camera, was $200.00, now $80.00. Write for Bargain list now being printed. ROTH & HUG'S CAMERA SHOP, Cor. 6th and Market Ave. N., Canton, Ohio.

■ BARGAINS—1 Model A Cine-Kodak, 3.5, used, $35.00; 1 Model 3 Victor & case, new, $100.00; 1 35 mm. DeVry camera and case, new, $100.00; 1 Leica Model A, complete, used, $60.00; 1 35 mm. Kinamo, used, $50.00; 1 Cine-Kodak 1.9, gray and case, new, $125.00; 1 Pathex Camera Motor-drive, $20.00; 1 Filmo Cabinet, $75.00; 1 Duplex twin arc lights, $25.00; 2 Filmograph projectors at $5.00 each; 3 Van Liew 16 mm. film files at $7.00 each; 1 Model C Kodascope & case, $35.00. Send for list of new and used 16 mm. films for sale at bargain prices. What equipment have you for sale? STARKWEATHER & WILLIAMS, INC., 47 Exchange Place, Providence, R. I., established 1860.

■ BARGAIN—Professional B&H 35 mm., camera No. 307. 40 mm., 50 mm., 75 mm. *f*:2.3 Astro lenses. 170° shutter. 4 magazines. Iris and matt box. Carrying cases. Mitchell tripod. All good condition. $950 complete, shipped anywhere, C.O.D. RICHTER'S PHOTO SERVICE, 7915 Santa Monica, Hollywood, Calif.

■ SUPER-SPEED Filmo camera, *f*:1.9 Dallmeyer lens and case, new condition, $75.00; new Victor Model 3 camera, *f*:1.9 Dallmeyer lens and case, $125.00. HERBERT & HUESGEN COMPANY, 18 East 42nd St., New York City.

■ NEW SPECIALS—Pathex film, $.49; DeVry 30"x38" beaded screen, $4.44; Pathex movie camera with leather carrying case, $9.85; 16 mm. projector, $6.49; film cement, 15 cents; 9½ and 16 mm. Silent and sound film library, 15 cents and up; cameras, projectors, at reduced prices, Pathex, Eastman Kodak, DeVry. MOGULL BROS. 1944 Boston Road, Bronx, N. Y. C.

■ SOUND effect records for cueing talkie movie productions. Aeroplane, steamboat whistle, crying baby, barking dog etc.; 19 different; price, $1.25 each postpaid. Send for list. Blank Metal Remsen recording discs for home recording. ROYAL RECORDING & FILM STUDIOS, 661 N. Michigan Ave., Chicago.

■ GRAFLEX Cooke anastigmat *f*:2.5 R.B. 3¼x4¼ roll holder, case and 3 cut film holders. List $294.00. Special $180.00. GEORGE D. FISHER & CO., 915 Locust St., St. Louis, Mo.

■ PERSONALLY used outfit. Filmo projector, Kodacolor equipped (new $210) $90; Victor turret-front camera, two lenses, Kodacolor equipped, special combination case (new $257.50) $125; 35x52 bead screen, $15; Northeast title board for Victor (unused—cost $19) $12. BOX 119, Movie Makers.

■ FOR SALE—Hayden Extension Arm Outfit for Ampro projector, consisting of arms, KB stand, long belts, two 1200 foot Hume-Dor Reels, two 800 foot Hume-Dor Reels. Cost $26.10. Used only one evening. Will sell for $15.00. Guaranteed. FRANK B. FREEZE, Box 267, Mooresville, N. C.

■ CINE-KODAK Model B *f*:1.9 lens equipped for Kodacolor with 4X filter and combination carrying case, $100.00. Filmo 75 *f*:3.5 with case, $55.00. Same with additional *f*:1.8 Cooke lens equipped for Kodacolor, $95. I. MacLEISH, Route 1, Colorado Springs, Colorado.

■ UNIVERSAL turret front 35 mm. camera with three lenses. Used three times. Cost $750. Will sell for $400. RICHARD P. YOUNG STUDIOS, Burbank, Calif.

■ PRINT your own movie titles, stationery, bookplates, Christmas cards, pamphlets, linoleum blocks, etc. Junior Press $5.90, larger $11, rotary $149; print for others; easy and interesting; rules sent. Write for catalog of presses, type, paper, etc. KELSEY COMPANY, M-50, Meriden, Conn.

■ DEVELOPING and fixing rack for 100 ft. 16 mm. film in 11x14 tray. Write PHILLIPS, 653 Hillcrest Ave., Westfield, N. J.

■ FOR SALE—Slightly used Cine Voice, complete with attachments for Filmo projector, together with 110 V, 60 cycle A. C. amplifier, speaker. Also have few used sound pictures. Everything in A 1 condition. Write for quick sale price. Address BOX 118, Movie Makers.

■ $370.00 Victor camera Model 5 with 1, 2, 4-inch Dallmeyer lens. Factory sealed, $324.00, 100-ft. Agfa panchromatic film, $6.75. Free list of similar bargains. AMATEUR-ART STUDIOS, 609 E. Main Street, Richmond, Ky.

■ KINAMO S-10 Camera, *f*:2.7 Tessar lens and case, $45.00; Filmo 70A camera with 1" *f*:3.5 Cooke lens and case, $80.00; Ensign Auto-Kinecam *f*:2.6 1" Cinar lens and case, $65.00; Filmo 70A with 1" *f*:2 Schneider Xenar lens and case, $90.00; Model A Kodascope, 200 watt bulb, $60.00; B & H Filmo projector 200 watt, round base, $90.00; Model G DeVry projector, 200 watt bulb and case, $35.00; 16 mm. Tone-O-Graph talking outfit, projector and 16" turntable in case, $60.00; 2" *f*:3.5 Wollensak Cine Velostigmat lens in Filmo mount, $22.50; 1" *f*:2.7 Carl Zeiss Tessar lens in Filmo mount, $20.50; 4" *f*:4.5 Wollensak Telephoto for Cine Kodak B, $30.00; 6" *f*:4.5 Dallmeyer Telephoto in Filmo mount, $50.00; Used Cinophot exposure meter, $5.00; Used Dremophot exposure meter, $5.00; used Dist distance meter, $6.50; Cane tripod, $5.00. WILLOUGHBYS, 110 W. 32nd St., N. Y.

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■ ATTENTION SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars. 1931 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

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■ SALESMAN wanted for our new 16 millimeter camera that we are about to place on the market. We have the right proposition, salary and commission for a high grade man. All information will be kept in strict confidence if you will give the necessary information in your first letter. KEYSTONE MFG. CO., 288 A St., Boston, Mass.

FILMS WANTED

■ FOR Canada only. Wanted old 16 mm. films. State price and condition. ALPHY L. BLAIS, Box 221, Thetford Mines, P. Que.

Book reviews

"Cinematographic Annual" ■ Published by the American Cinematographers, Inc., Hollywood, Calif., it is a generously planned book (it has some 600 pages) and is, in effect, a year book comprising much of the best material already published by this organization. The *Annual* should be of interest to amateur and professional alike as it has articles covering both phases of cinematography. Of special interest are the theoretical and practical articles covering the subject of sound and its production with relation to the professional movies. There is a description of 16mm. apparatus and a fine selection of stills printed on India paper.

"American Annual" ■ Cinematic amateurs cannot fail to be interested in the latest volume of the *American Annual Of Photography, 1931.* This compendium of some of the best of the year's still photography holds special interest for the movie fan because of an interesting article on miniature work and animation by C. W. Gibbs and another on projection by K. A. Barleben, Jr. A shorter article, *Drying Short Lengths Of Motion Picture Film,* will also be of interest to the laboratory worker. Publishers: American Photographic Publishing Co., price $2.25 in cloth.

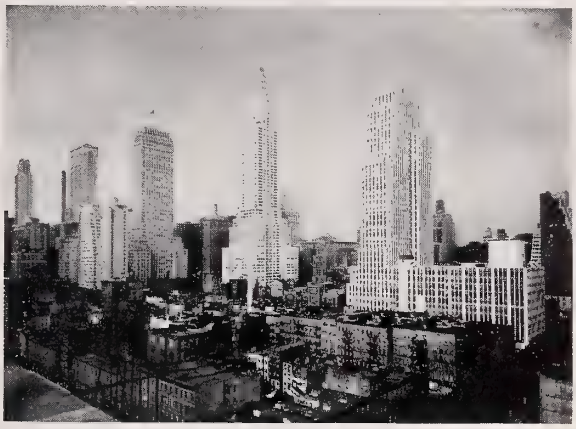
"Photographic Amusements" ■ By Frank R. Fraprie and Walter E. Woodbury, tenth edition, published by the American Photographic Publishing Co., Boston, this book will interest everyone wishing to make use of special processes in photography to produce unusual and trick effects. These include double exposure, mask work, double printing and the like. Although the major part of the book has to do with "stills," there is a chapter covering home movies and much of the material is applicable to both.

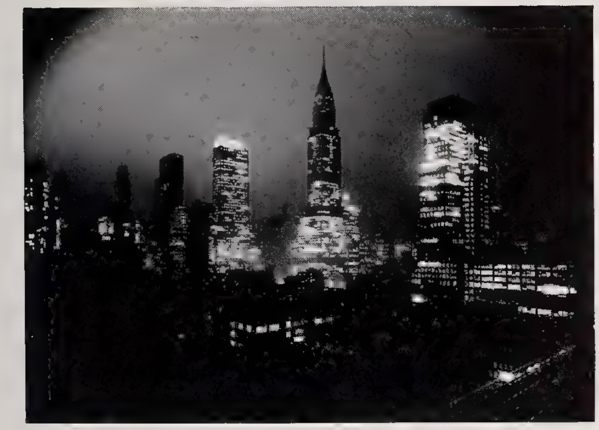
Talkie glossary ■ The Academy of Motion Picture Arts and Sciences of Hollywood, Calif., has recently issued a brochure containing a valuable list of up to date, regular and slang technical terms as used by professional motion picture technicians, together with a short explanation of each. The book contains many condensed definitions and is valuable as a ready reference. Title, *A Selected Glossary For The Motion Picture Technician,* price, twenty five cents.

Cine nocturnes—[Continued from page 371]

Square in New York City or the "White Ways" which have been made of the main streets of almost every city and town in the country. There is usually plenty of action to be found in such places and the use of half speed may be resorted to, although it will make the action jerky and unnatural. Scenes taken at night should remain on the screen longer than would be necessary for similar shots taken in daylight as it requires a number of seconds for the audience to become accustomed to each scene, after which they will begin to appreciate it.

Striking shots which cannot fail to hold the attention can be secured by photographing electric signs at night. This is especially true if the signs happen to be of the variety which change their appearance at regular intervals. If one is lucky enough to come across an electric sign such as the one at Times Square, New York City, which depicts a young girl on a swing, a telephoto shot showing nothing but the animated part of the sign will prove very effective on the screen. It must be remembered that different colors have actinic values not always corresponding to their brightness to the eye. Panchromatic film should be used but, even here, the red lights will be a total loss if an exposure is given which is correct for white lights. The usual run of white light electric signs will require an exposure of about f:4 if the camera is running at normal speed. If the sign looks especially bright to the eye or if half-speed is being used, exposure can be cut down to f:5.6 or f:6.3.





Browning

Night "filters out" the ugly foreground detail as shown by companion shots

The amateur wishing to make shots such as the night scene shown on this page can, without danger of overexposure, open the diaphragm to f:1.5 or f:1.9, and leave it that way for all scenes. While the lights may appear bright to the eye, they are not really so and, if there is no action to be seen or if the action is relatively unimportant, it is better to use half-speed as that will double the exposure.

A feature of night photography which is clearly illustrated in the twin pictures is the absolute elimination of detail in the foreground which would indicate that just the things which mean so much to daylight pictures are of no use to a nocturnal shot.

At about four o'clock on most afternoons, the sun takes on a reddish appearance due to the hundreds of extra miles of atmospheric dust and haze its rays must penetrate in reaching us. As this atmospheric condition acts like a filter, nothing but the longer rays succeed in getting through, so the sun gets redder and redder until it sets looking like a ball of fire. That is why sunset hues provide meagre actinic values to the cinematographer who happens to be using materials not sensitive to red. It is therefore again strongly recommended that panchromatic film be used in all twilight photography.

STANRITE

. . . The Stanrite Tripod was developed to fill the need for a lighter, more compact, more rigid tripod. Mahogany and Chromium finish. Overall size 55 inches. Telescopes to 21 inches. Weighs 3½ lbs. Price $12.00.

. . . The Panrite Universal Tilting Top added to the Stanrite Tripod (see illustration) makes an ideal combination. Exceptional tilting range; revolves with unequalled ease, smoothness and precision. Holds any camera. Chromium plated. Price $9.00.

. . . The Lockrite Attachment makes it possible to instantly attach your camera to the Panrite head. Chromium Plated, Price. $3.00

FOTOLITE

. . . From the laboratories of Testrite come the new Fotolite Reflectors. Treated by a new and exclusive chemical process, they enable you to take sparkling clear pictures on any dark day or on any night, right in your own home. Can be plugged in on any electric light socket, ready for instant use.

No. 5 (for 500 watt bulb), complete with stand $12.00
No. 5 Twin set, 2 reflectors on one stand ... $20.00
No. 10 (for 1000 watt bulb), complete with stand and carrying cases $19.00
No. 15 (for 500 watt bulb), complete with stand and carrying cases $16.00
The Ideal Home Movie Fotolite Outfit, consisting of a No. 10 and a No. 15 Fotolite, complete with stands and carrying case $36.00
(Above prices do not include bulbs)

Film Carrying Cases,
Ten-reel capacity $6.50
Twenty-reel capacity $9.00
Reflector Board
With stand, complete $8.00

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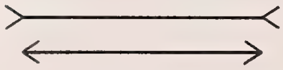
WHICH LINE IS LONGER?



Another Instance of the fallacy of "DISTANCE GUESSING"

One line looks longer than the other—but measure them and you'll see they are equal.

Distance-guessing causes more mediocre moving pictures than most amateur movie makers realize, for no camera gives its best performance unless the distance between object and photographer is accurate.

Stop guessing distance. The Leitz "Instafocu" Range Finder, instantly adaptable to any standard make of professional or amateur camera, determines distance automatically and accurately within a fraction of the focal depth of any lens. It permits an exceptionally sharp focus for closeups.

Simple in construction, easily and quickly operated. Only $18.75 at better dealers everywhere. Explained in *Leica Catalog 1186.* Write for free copy.

LEITZ "INSTAFOCU" RANGE FINDER

A product of

E. LEITZ, Inc.

Dept. 7 M.M., 60 E. 10th St., New York, N.Y.

Before the lens effects

[Continued from page 381]

old stereopticon lens holder arm or bracket. This comes provided with a slot and is placed between the camera and the tripod head, the screw passing through the slot. The mask holder is mounted on a rod so that it may slide back and forth. This rod is provided with a head and thumbscrew for attaching to a vertical rod from the bracket. Thus movement is available in all directions. The various distances for the different masks for given effects may be easily calibrated for duplication on location. Of course, when using a camera in which provision is made for direct visual focusing, the necessity for calibration is eliminated and many special effects may be achieved.

Cues for cine sailors

[Continued from page 382]

and for that reason are in themselves excellent continuity motifs.

For the real yachtsman and boatlover, the first signs of spring and approach of a new season on the water suggest a splendid movie theme. Weeks before he can get the boat in the water again, he will be puttering around in anticipation. There will be endless catalogs to pore over, discussions and arguments with fellows and, finally, new gear—sails, lines, cleats, running lights, etc.—to buy and the annual overhaul with all its painstaking and loving care. The strange, dead looking and grimy thing that is a laid up boat is seen to take on new life week by week until that great day when she again takes to the water and lives once more. Here is a film record worth the trouble to the amateur who is both movie maker and yachtsman.

Hope springs eternal

[Continued from page 385]

caused me to decide the picture could be taken without the sun. Not quite the original idea but fairish well. Something damp on my face—several somethings. S.O.S'd the child and scuttled houseward with the camera 'neath my skirts. Child did her marathon with various other impedimenta. Parked everything just inside, in case of weather change. Ice man and service ditto arrived simultaneously. Frigidity appropriate to the occasion. Found I had oiled the grease cups of the Frigidaire. Kept my appointment at the dentist's where he displayed a strictly 1931 model tooth—very tasty. Refused, testily, to indulge in any such luxury. Down on the paves and bought a hat, which cheered me mightily. Home, in the brave sunshine, to the picture. That low side lighting would lend atmosphere. Opened the door to sound of caterwauls. Traced them to the studio where found the kitty tangled in a drawer of waiting to be spliced film. Extricated kitty and sat me down at my splicer. Upon examination decided upon a montage film. Worked feverishly. Ignored calls from above. The doorbell clamored. Allowed it to clam. Up at last, to silence and a note on the hall table reading, "Didn't dare disobey your order never to open the studio door. So sorry you couldn't join us in dinner out." Ate a handful of cold mashed potatoes, fed the animals and crawled, wearily, between the sheets. Perhaps I can take that picture in my dreams!

Megaphone diplomacy

[Continued from page 372]

"Mr. Bellamy," he may say, "let us go through your big scene for the pauses only, without bothering about the details of the action. In this scene, you have to pause eight times. Let's count them. You open the door—*pause;* you step forward and *pause* again—that's fine . . . Oh, never mind the action right now . . ."

Much tact also may be required when dealing with the ladies in the company, especially in front of the male members. It will never do to shout to the leading lady, as a Hollywood assistant once did before a crowd of extras, "Oh, Miss Strong, we're going to shoot that closeup of your hands. Will you go and wash them?" The famous star never forgave the implied insult.

It's always the result that matters and the best way to make people do what is wanted of them is to let them think they have arrived at the decision for themselves. In a word, there is no room for bossing.

Most of the failures will not be due to cast or to acting but to management. A missing property, used in previous shots a week before, may dislocate a schedule and waste a long trip. The director should not only anticipate personal daily needs but guard against possible breakdown by making doubly sure the actors are going to bring whatever properties, costumes and makeup materials they may need. It is no use asking, "Miss Lamont, are you all ready for this afternoon?" It is far better to sit down with the lady and suggest going over her list, including everything from shoestrings to tennis racket. Amateur actors have the annoying habit of changing minor details in costume. "Oh, that tie? Well, it was getting dirty, so I sent it to the cleaners, but I have one very much like it!" Most retakes can be avoided by a little vigilance.

By the time the production is over, the director will have a high opinion of the variety of talents required for the job. Whether he completes his task with the respect of his associates and with a feeling of confidence in his own success will largely depend on the amount of tact and leadership he will have shown in securing the whole hearted teamwork of the company.

Cine selling for summer camps

[Continued from page 375]

considerably with the type of camp—whether it is for boys or for girls, whether it is private, organization or municipal. The underlying principles, however, are the same for all. The Lokoya Boys Camp in California has found it most economical to make a straight one reel photoplay and then a one reel expository film using many of the scenes left over from the former.

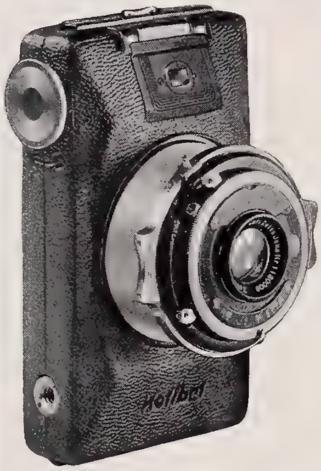
Preparations should be made some time before camp opens and the film begun early. Otherwise, delays and troubles never dreamed of and sometimes an unfinished picture will result at the end of the season. Once started, carry the picture through rapidly to completion, for the enthusiasm of children is like a weather vane pointing toward the breeze of the moment and they have not developed the faculty of laying work aside and taking it up with vigor a week later (not to assume, of course, that children several decades older have all developed this ability). Once the campers' enthusiasm has been aroused they will devote a tremendous amount of energy to the project and, in all probability, it will be exceptionally easy to work with them. Form a movie company (it is an unwieldy thing but psychologically good); give the campers responsibilities; devote full time to the picture if possible; become enthusiastic about the work. Remember that a photoplay *à la Hollywood* will be a mighty thing in the minds of many campers and that, if you will but make yourself ten or fifteen years younger in your attitude toward it, your eagerness and enthusiasm will be transferred to the boys or girls around you.

So they got a splicer

[Continued from page 380]

by *Surroundings*—that is, all the personality shots that had trees or fields as backgrounds should be spliced into the landscape sequences, etc. So they started.

It was by now 11:30. At 11:35 they discovered the top had been left off the splicing cement and the can was bone dry and naturally the supply store was closed. So Helen cried a bit more and David took a drink without



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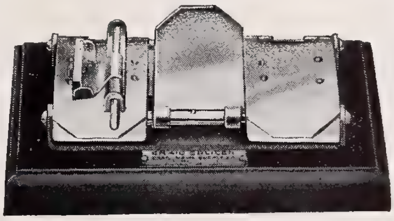

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ENO'S FILM EDITING

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bothering to mix a highball and they went to bed.

In the morning, after David had gone to town without touching his second egg, Helen discovered that Scotty, during the night, had dragged landscapes from the wing chair and the architecturals from the tea stand and mixed them up in the fireplace and that he had taken offence at Mrs. Peebles (not being a profane dog) and had badly chewed her. So Helen got an empty A & P carton and dumped all the film in it, helter skelter, put it on the top shelf of the hall closet, wept a little, and went to town and bought a new hat.

Two months later, David discovered what she had done and in an awful huff bought some more cement, got out the splicer and, without a word to Helen except to tell her that nothing would ruin film more quickly than being all left unwound in a dry closet, he spliced it all together just as it came out of the box, wound it up, put it away moist, washed his hands and went down to the community club and bowled five of the worst scores he had ever made in his life.

And a month after that, when Grandma came on from the West, they got out the projector and showed the honeymoon pictures but they told her, together, that she mustn't mind if it seemed an awful hodgepodge, that one of these days they were going to edit it and that they already had a splicer which would do wonders.

"It's really marvelous," said Helen, "the dramatic effects you *can* get, with careful editing."

Amateur clubs

[Continued from page 378]

a recent meeting of the club, amateur talkie equipment was demonstrated and this was followed by a projection of members' latest films. A scenario committee is working on a script for production this summer and the club's secretary has been keeping in touch with other amateur movie clubs in California. Perhaps a state wide amateur movie contest will result from this interclub correspondence.

Larchmont ■ The Cinema Club of Larchmont, N. Y., intends to go into production with a story to feature Larchmont's waterfront, it is announced. The production committee consists of Harry Rich Mooney, Paul H. Terry and Peter F. Lindemann, who have chosen B. A. Lundy as director of the club's first effort. The club's schedule of instructive programs is being continued and the subject being covered at present is titling. Instead of lectures or formal talks, the members exchange information on the subject of the evening and then proceed, after the meeting, to experimental demonstrations.

Special contest ■ A special contest was featured at a recent meeting of the Chicago Cinema Club. A roll of panchromatic film was offered as an award for the members' film displaying the best photography screened at the meeting. The program was devoted to the projection of members' reels and recent additions to the club's library. *Through Europe With A Movie Camera*, a talk and projection of films by G. C. Lowell, and *Titles And Title Making*, a report from a club study committee, were features of later meetings.

Stanford ■ Production of *Markheim*, joint effort of the English Club of Stanford University and the cameramen of Stanford Studios, is progressing. The story features but two characters, Markheim, being played by A. Grove Day, and the dealer, being played by James Lyons. Victor Ricketts is general manager of the production unit and William A. Palmer is in charge of cinematography.

Fine feathers ■ In Youngstown, Ohio, Clyde Hammond is preparing for the production of a photoplay to run approximately 600 ft., 16mm. The script is based on the thwarted desire of a country girl for beautiful clothing. The idea is developed in two or three incidents, each to be handled with detailed camera study. All scenes will be exteriors.

Chicago 9.5 ■ The 9.5 Amateur Cinema Club of Chicago is conducting a membership drive. To the club member who brings in the largest number of new members will be awarded two rolls of film and a library subject. Club members are now working on their film study of Chicago. Work of each member of the club is to be represented in the finished film. At a recent meeting, *The Fall Of The House Of Usher* was screened, followed by a discussion of the technique used. Prisms and other means of cine illusion were shown.

Door prize ■ A surprise program was presented at the latest meeting of the Portland Cine Club. In addition to the program a contest was held with an award for the best photographed film of two hundred feet or less. The basis of judgment was photographic quality alone. A hundred foot roll of film was offered as the prize. A "door prize," consisting of another roll of film, was also awarded. This prize was drawn by lot as the members entered the door of the meeting place.

New York ■ At the latest meeting of the Metropolitan Motion Picture Club of New York City, all entries in the recent inter club contest between this club, the Hartford Club and the Jersey City Club were screened. A projection of members' films closed the program.

Premiere ■ *Cagliostro*, first picture by a production unit made up of students and faculty members of the University of Illinois, Champaign, had its premiere recently. The film was enthusiastically received by an audience of several hundred.

To the public ■ Over two hundred and fifty attended the annual public exhibition of the Hudson County Cine Club. The speaker of the evening was John V. Hansen, who showed some remarkable Kodacolor and European and Egyptian travel films. Mr. Hansen discussed his movie making experiences concurrently with the projection of his films. Other offerings were the films entered in the recent contest between this club, the Metropolitan Club in New York and the Hartford Club. This meeting formally closed the club's season. However, a movie making outing is planned for this summer.

Thetford mines ■ A newsreel has been recently completed by the members of the Amateur Cinema Club of Thetford Mines, Canada, and a scenario has been prepared for production this summer. The club has increased its membership and made additions to its equipment. Regular programs are held.

At Grinnell ■ A newly organized production group at Grinnell College, Grinnell, Iowa, working under the leadership of George W. Cushman, is planning the production of a comedy drama to run 400 ft., 16mm. The plot centers around a treasure hunt conducted by college students. A haunted house adds complications.

"Spring" ■ The first of three short scenarios, planned for production this summer by the Cinemat Club of Mt. Kisco, N. Y., has already been completed. The script, written by Kenneth V. Bloomer, is entitled *Spring* and is based upon the observations of a romantically minded park policeman. At the latest meeting, *Fly Low Jack And The Game*, from the League Club Library, was screened, amateur talkie equipment was demonstrated and recent productions projected and discussed.

Indianapolis ■ Under the leadership of W. Stuart Bussey, an amateur production unit has been organized in Indianapolis, Indiana. The first picture will be based on the partial plot in the booklet, *Making A Simple Film Story*, and will be undertaken with the idea of providing experience for the new unit. Films from the League Club Library were projected at recent meetings.

Rushes ■ The cinema section of the Société Francaise de Photographie is equipping a studio for interior movie making and groups of members have begun several short scenarios, writes Pierre Boutan.

■ Drexel Amateur Productions of Drexel Park, Pa., has completed its current picture, *Initiation Blues*. An 800 ft., 16mm. drama is planned for early fall production.

■ The Takoma Silver Spring High School Movie Club of Takoma Park, Md., has deferred its plans for production until fall. The club has recently acquired new amateur movie equipment. Walter Fowler is president; Henry Eavans, vice president; Camille Beale, secretary.

British amateurs

Exposition ■ Ace Movies in Streatham recently held their first public screening. On the program were *The Kris*, *Fire*, *Hell's Belles*, *Delirium* and *The Road to Fleet Street*, all club productions.

Interchange ■ Apex Motion Pictures in London has had to postpone its current production, *The Whispering Army*, owing to the unavoidable absence of the lead. In the meantime, the society has begun filming a drama, tentatively titled *The Death Mask*. The action of the story is set in 1940 when the hero, an American, is entrusted with the delivery of fabulously costly radium to England. How, after a transatlantic flight, he outwits international crooks provides the suspense and action of the story. Scenes of New York, American flying fields and other necessary American scenes will be made for Apex by members of the Metropolitan Motion Picture Club of New York City.

Gives cup ■ The Sheffield Amateur Film Club is holding a competition open to all members, the first award to be a silver cup. Recent programs featured the projection of the productions of other British Societies, among them *Rosalind, A Romance Of Northumberland*, from Newcastle; *Preference*, a drama; *His Downfall*, a comedy from Hull; *A Wager For A Wife*, from the Eastbourne Amateur Cine Players. On its regular program notice, the Sheffield club carries brief mention of the best professional photoplays current at local theaters.

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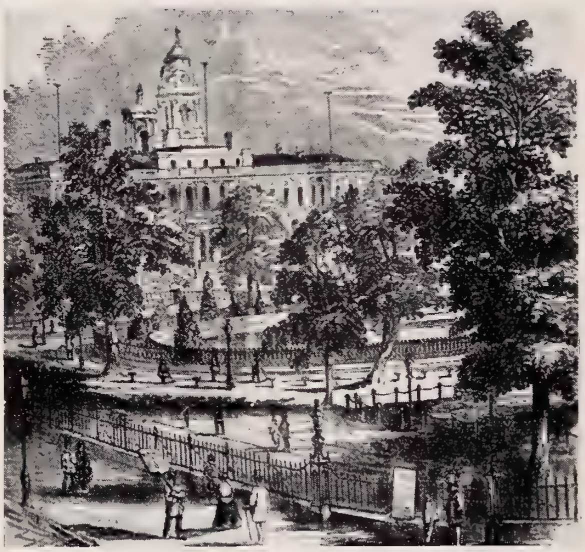
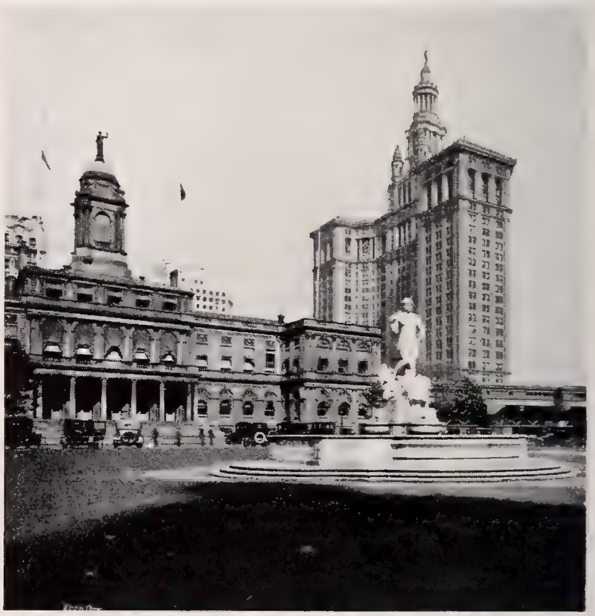
Closeups—What amateurs are doing

JAMES W. MOORE

■ Contrasting the past with the present, Dr. George L. Rohdenburg, League member, New York City, has worked out an unusually charming and effective film of that city's growth, happily titled, *The Magic Isle Of Man-hat-tan.* Old prints and engravings, collected through months of research, were "still" photographed in uniform size and old buildings and landmarks yet standing were located and noted. Where, as at the Battery, Trinity Church and City Hall, existing landmarks were found which were pictured in the collected engravings, the scheme was particularly successful, for short scenes of the prints of these locations were spliced directly, with astounding contrasts, to movies of them made recently. Such treatment, applicable to many other American communities, has a particular appeal for Dr. Rohdenburg, as he was born at the corner of Wall and Water Streets, lower Manhattan. Incidentally, in enlarging an old map for use in the film, he was surprised to see that what is now known as Sandy Hook was in 1665 called Rohdenburg's Hook.





■ Unusual films of interiors of the Tombs of the Nobles on the west bank of the Nile, probably the only motion pictures ever taken of this engrossing subject, have been made by League member John V. Hansen, Washington, D. C. Working often in cramped space and always where the natural distribution of light was inadequate for photography, Mr. Hansen contrived to surmount seemingly impossible conditions through shrewd planning. Fortunately the tombs face either east or west in most cases but only for certain short periods were slim beams of sunlight found to fall through the heavy arched entrances. By careful placing and manipulation of sheets and mirrors on the floors of the tombs this meager light was so utilized as to make possible the recording of many interesting murals of ancient life and customs, a surprisingly detailed film resulting. Such an accomplishment, possible only after special permission was granted by the Egyptian government, is characteristic of Mr. Hansen's filming, for, in years of leisurely travel, he has pictured many unusual scenes.

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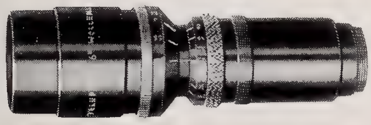

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■ Amateur movies of the recent revolution in Spain were secured by Mrs. Claire McDowell Hill, Baltimore, Maryland, who, on the day following the departure of the King and the declaration of the Republic, made this exciting use of her camera in the crowded streets of Madrid. The people, many in carnival costume and all wearing the Republican colors, were in holiday mood and, as an amusing result of the talkies, often stopped to shout, *"Viva La Republica,"* into her camera.

J. H. McNabb, president of B & H, films the Leviathan captain for film record

■ Rapid spread of the movement to establish personal movie theaters in the homes of amateurs is borne out by the increasing number of these little cinemas which are being reported. One of the most recent is that of Robert Surridge of Baltimore, Maryland, who is incorporating a specially designed cine room in the plan of a new home now under construction. In Philadelphia, Clifford Sanders has, over a period of months, used seven hundred feet of wire in rigging the eighty stage lights, control switches, three automatic curtains, two dimmer boards and double projection equipment that are a part of his unusually complete home theater arrangements. Other home theater news comes from Mahlon Ely, Hutchinson, Kansas, who reports discontinuation for the summer of a series of weekly movie parties in his basement theater for the children of the community. As a final feature of his Saturday afternoon movie parties Mr. Ely filmed the forty youngsters of the audience and screened the film the following week. Charlie Chaplin and "Our Gang" comedies were as nothing compared to this thrill.

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At last, there has been placed on the market, an instrument which may be justly termed the Ideal Exposure Meter.

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Complete, in leather case.....$8.00

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Educational films

[Continued from page 379]

reassuring of the complete possibilities of success in such a venture.

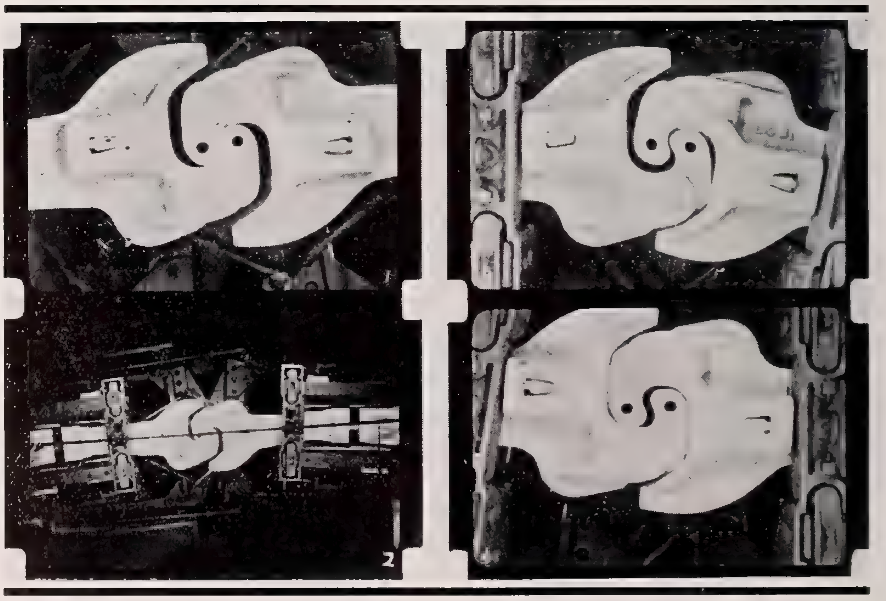
■ Making 16mm. records of eye cases under treatment, League member R. M. Peckham, optometrist of Rochester, N. Y., reports some very helpful and interesting studies have been completed. One film, that of the progress of a cross-eyed patient, has been used with considerable benefit for lay showings. Another, a film story of a nearly blind child whose sight is being restored without an operation, has attracted considerable attention. At present, Dr. Peckham is interested in the use of animation to record certain aspects on care of the eyes. He believes 16mm. film offers a splendid medium to convey to the public the work specialists are doing in many different fields of health.

Industrial ■ Comparing the swivel butt coupler, a new type, with the standard, rigid shank coupler, 16mm. films, produced by League member H. G. Swan, engineer of tests for the Symington Company, New York City, permit railway officials virtually to ride between the cars and see exactly how these different types of couplers behave under various conditions of strain. This ability to bring to view and permit evaluation by comparison of points of competitive products not otherwise easily demonstrated constitutes one of the many applications of 16mm. film in sales programs. The illustrations, below, enlarged from 16mm. frames, show, *Scene 1*, how a standard rigid shank coupler pulls through the nose when going around a curve and how such couplers turn separately, causing slippage and surface wear; *Scene 2* shows how, in the Symington coupler, the pull is squarely on the full faces and that the coupler pair forms a single radial member between the cars; *Scene 3* illustrates the Symington coupler pulling around a curve; *Scene 4* shows this coupler holding back on a curve.

■ *Woolen Manufacture*, 1200 feet 16mm., tracing clearly for the layman all steps in this process from picking and sorting of wool through washing, carding and spinning to final weaving, has been produced at the New Jersey Worsted Mills, Inc., Passaic, N. J., by Richard Dawnay, League member. That fundamental processes of wool manufacture have remained unchanged through the ages while only the technique and machinery have altered is pointed out in this comprehensive subject by titles which are both full and concise. The film was not made for advertising purposes but as a complete recording of modern woolen manufacturing processes.

■ Featuring the use of organic colloids in scientific methods of water correction, a 600 ft., 16mm. film is now in production by League member L. D. Betz, chemical engineer of Philadelphia, Pa. The film will show how soft water in the course of its history dissolves mineral salts and becomes hard and how industrial use of this water does damage. Methods of softening water will also be presented in detail. It is to be shown before engineering societies preceding experiments demonstrating the use of organic colloids.

School ■ The importance of visual methods in teaching, particularly use of the talking film, was stressed at the recent annual convention of the Childhood Education Associa-



Enlarged frames from a 16mm. industrial showing coupler performance

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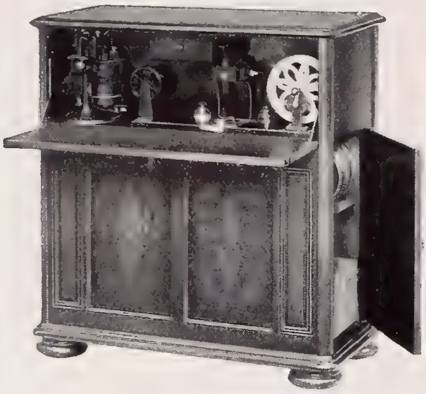
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tion, attended by some 2,000 primary teachers in Cleveland. The universal adoption of visual education foreseen for this country has already taken place in Europe in Austria, Germany, Switzerland, Czechoslovakia and Denmark, it was pointed out by Dr. Beryl Parker, assistant professor of education at New York University.

■ To show films for Parent Teacher Association meetings is one of the purposes for which the 16mm. equipment of the Central Junior High School, New Britain, Conn., is utilized, according to League member W. C. French, principal. Also, films of various aspects of model classrooms have been produced by Mr. French and shown at teachers' conventions.

■ Major emphasis has been placed on the teaching of visual instruction methods at Teachers' College, Greeley, Colorado, according to W. H. Wrinkle, principal, who views the failure of the average school to take advantage of the wealth of available teaching films as unfortunate and is attempting to remedy this by instructing teachers in training as to the proper use of 16mm. and other visual aid equipment.

■ 16mm. film has been found best as the result of an elaborate experiment involving about 700 students to determine the value of different methods in teaching agriculture, according to League member F. W. Albertson, associate professor of agriculture, Kansas State College, Fort Hays, who conducted the tests at the University of Missouri and wrote his thesis for a master's degree on this subject.

■ "There is greater interest in the school library and more books are being read than ever before," says Principal Floyd G. Hoek, commenting on the results of classroom visual instruction by means of 16mm. films at Bryant School, Helena, Montana. Since the introduction of films, Mr. Hoek has also found that absence has decreased from three hundred half days monthly to about one hundred and twenty five half days, most of these remaining absences being due to long periods of illness. Not only have the students a greater desire to attend school, they are more interested in their classroom work and are doing it much better. Mr. Hoek plans to acquire a 16mm. camera so that films of student activities may be made. While at present the radio and phonograph are used to supply musical accompaniment for certain types of films, he believes the talking film to be of greatest value in educational work and looks forward to the installation of 16mm. talkie equipment.

Church ■ Showing preparation and care of the altar, a 16mm. film on this work as carried out by a model unit for efficiency and reverence, The Altar Guild Of St. Martin's Church, has been produced by League member Marshall Cannell, Providence, R. I., and it is planned by the Protestant Episcopal Church to use the film throughout the country this fall to stimulate similar guilds in the performance of their service as right hands of the clergy.

The film first shows two serving members entering the working sacristry where they put on aprons and veils. They then go into the church and kneel in prayer. Succeeding scenes show the way in which they arrange the flowers, vest the altar and then the chalice which is placed on the sacristy credence. An acolyte is seen carrying the cruets and bread box into the church, lighting the candles and later extinguishing them. The film follows through to where the serving members clean the candles, remove the flowers, place a protector over the Fair Linen and, later, in the sacristry, wash the purificators and silver, the entire service being clearly portrayed with great reverence and deftness. The film was first shown at the spring meeting of the Diocesan Altar Guild Of Rhode Island before a group of two hundred. Rev. A. L. Washburn of the consulting committee of this guild recently showed it in Boston at a meeting of the Diocesan Guild Of Massachusetts and it is planned by October first to have ready an accompanying lecture and enough prints of the film to permit national use.

FREE FILMS ■ *Subjects listed are available on loan free except for postage. Films on 16mm. stock unless 35mm. is specified. Requests for these films should be addressed to the Amateur Cinema League, Inc., 105 West 40th St., New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributors where they will be filled in the order received. Dates cannot be promised in advance. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent on Amateur Cinema League membership.*

■ *Parade Of Comic Balloons*, one reel, offered through the Goodyear Co., is a novel subject in which monster balloons in the form of giants, animals, comic strip favorites and others soar through the streets over a parade of girls and regimental bands. 10,000 toy balloons are released after the parade to float above New York's skyscrapers.

■ *Sailors Of The Skies*, one reel, offered through the Navy Recruiting Bureau, depicts training at air stations, planes in formation, bombers in action, planes landing on an aircraft carrier, catapult launchings of planes from a battleship, smoke screens and scenes of the *Los Angeles*. This film, sound or silent, is available for large group projection.

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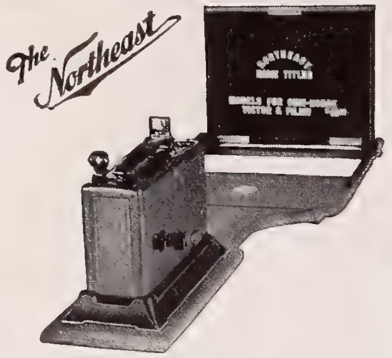

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■ *Through Europe With The Travel Guild*, two 400 foot reels, shows a travel group embarking at Montreal for Europe, scenes aboard the liner and in France, Belgium, Holland, Germany, Switzerland and Italy. The air flight from Paris to London is shown, together with interesting parts of England and the return to America. This film is available for group projection.

■ *Civilization's Fabric*, two reels, offered through the B. B. & R. Knight Corporation, pictures the production of cotton cloth and is available to groups.

■ *Carbon Monoxide*, one reel, offered through the Department of Health and available in New York State only, is an informative subject on the dangers of carbon monoxide, showing means of preventing accumulations of this deadly gas and ways of treating victims.

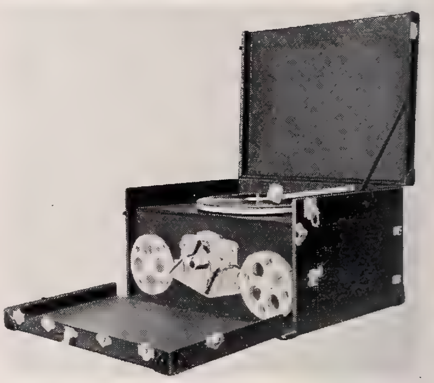
■ *Spinal Anesthesia*, offered through courtesy of H. A. Metz Laboratories, Inc., shows, in an interesting and instructive manner, several accepted methods of spinal anesthesia, the principles upon which they are based and methods of controlling anesthesia to the various levels. Anatomical structures are graphically depicted and the physiology of spinal anesthesia is elucidated by animation. Views of actual operations in progress demonstrate the practical application of the methods described. Methods of resuscitation and helpful suggestions as to the psychic handling of the patient are also included. This film, four reels, 16 or 35mm., may be borrowed by medical societies, medical schools and hospitals, shipping charges paid by Metz Laboratories.

News of the industry

[Continued from page 384]

well as containing valuable photographic information.

Willo ■ A new exposure meter which reads directly, without any calculations or coordinations whatever, was recently demonstrated at the League office. The new meter is tubular in construction and has the regulation eyepiece at one end. In looking through the eyepiece, a full image of the object and its surroundings is seen in the correct proportion of the motion picture frame. After centering thus on the object, a circular row of numbers may be noted in the field of the meter. These numbers read directly in lens stops as f:3.5, f:1.9, etc. All that is necessary is to note the last stop number visible, take the meter from the eye and set the lens accordingly. There are no further adjustments to make If one wishes to use camera speeds other than normal or to employ filters, these extra compensations are easily made by means of an auxiliary sliding ring. The image visible in the the field of the meter is the same as that covered by a one inch lens, so that the instrument may also be used as a finder and an aid to picture composition. This meter image appears in approximate monotone, as seen through a blue glass. The new meter comes complete in a leather case and is called the "Willo." It is marketed by Willoughbys, 110 West 32nd Street, New York.

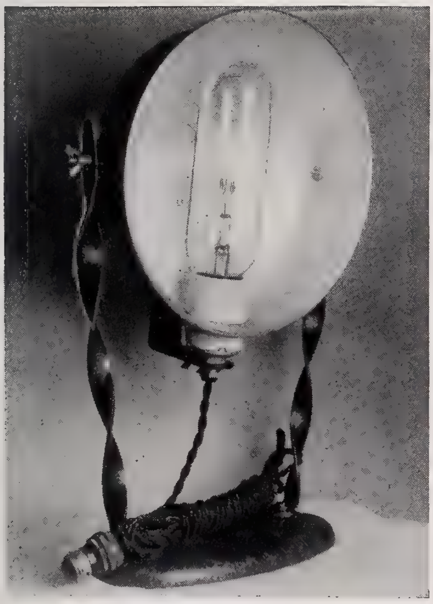


View of the new Talkiola portable model, showing its novel projector feed

Talkiola ■ A newcomer to the field of completely self contained home talkie devices is the Talkiola which contains many novel and exclusive features. The machine is available in two models. One is a finely finished cabinet type outfit containing projector, turntable, pickup, loudspeaker and radio set. The other is a portable outfit without the radio. The cabinet model contains an extensible, translucent screen and specially corrected, short focus lens so that the picture may be viewed by the home audience through the screen from the opposite side. The incorporated projector used in the Talkiola is most interesting and was developed exclusively by this company. The threading mechanism of the projector is particularly accessible, inasmuch as the film travels in a partly horizontal direction and the only parts of the mechanism which are visible are the feed and the takeup spindles, two sprockets and the film gate. This construction makes threading very simple and easy. A rapid rewind of novel construction is incorporated. The turntable operates at 33⅓ or 78 rpm., either independently or in conjunction with the projector. The electrical pickup used is matched to the amplifier system, which also serves the radio set. By means of a simple changeover switch, the radio set can be cut in or out at any time and may be operated while the projector is running. The change from 78 to 33⅓ speed is effected by throwing a small lever. The loudspeaker is of the compact, dynamic type and may be detached from the cabinet proper and placed near the screen if a long throw is desired. The portable model has all these features excepting that of the radio set and is entirely self contained in a carrying case. Further data will be gladly furnished by the Talkiola Corporation, 1600 Broadway, New York City. The company further states that its large sound library will be available for use with this and other machines.

Victor in Paris ■ Twenty Rue de la Paix is the address of the lately established Paris office of the Victor Animatograph Company. Business transacted through this new branch will be capably handled by Benjamin Wood, a director in the Victor organization and formerly engaged in activities involving the thirty five branch offices of the Victor organization in America. The establishment of the new Paris branch will supplement the work of the Victor branches in London and Berne, Switzerland.

Hayden sells direct ■ Well known maker of a complete line of cine accessories, A. C. Hayden, Brockton, Mass., announces that his firm has completed plans for the sale of its product by direct mail order. Amateurs will thus be able to obtain service in this way as well as through most dealers.



Novel light for making interior movies, offered by Northeast Products Co.

Northeast lamp ■ A new movie lamp of the "desk" type has been brought out this month as the Northeast Table Model Movielite, made by the Northeast Products Company, Tewksbury, Mass. In test, it proved very efficient, being equipped with a broad base, large reflector and two supporting arms which allow the reflector to be tilted. The reflecting surface is finished in aluminum with other parts in black crackle. Extension cord is provided. 500 and 1000 watt models are available.

Visivox ■ Both console and table models are now available in a finely finished cabinet containing a special type of 16mm. projector and synchronizing turntable, made by the Sprague Specialties Company, North Adams, Mass. Perhaps the most interesting feature of this new machine, the Visivox, is the incorporated projector which is of a radically new construction. With a view to simplicity of threading and operation, the projector is designed to operate without feed or takeup sprocket by a special arrangement of double claw, pilot pin and loop adjuster. The projector takes the standard 400 foot reels, operating in synchronism with the usual turntable which may be changed from 78 to 33⅓ rpm. at will. The pickup is of a standard design and there is an incorporated amplifier and loudspeaker so that the apparatus is complete, ready to plug in. A separate translucent screen with floor stand is furnished. Eastern agent for the Visivox is D. W. May, Inc., 36 West Houston Street, New York City.

Oswald-Vitascope ■ A prominent addition to the staff of the Vitascope Corporation, 200 Fifth Avene, New York City, has recently been made in the person of Carl Oswald who has been elected vice president of the concern. The experience in the photographic field which Mr. Oswald brings to Vitascope is based on a long and varied career in the industry. After working at Syracuse University under Professor E. J. Wall, one of the world's photographic authorities, Mr. Oswald was in charge of the Washington office of Bausch & Lomb. During the World War, he was an officer in the Naval Reserve Flying Corps, being later transferred to the Naval Observatory in Washington and placed in charge of aerial photographic equipment under Commander C. T. Jewell. At the termination of his military duties, he returned to Bausch & Lomb with headquarters in New York City. He has collaborated in the production of educational and industrial films and was also connected with the development of color cinematography. The introduction of 16mm. claimed his interest and, in recent years, he has been associated with the Agfa Products Company in charge of the service and technical departments of the New York

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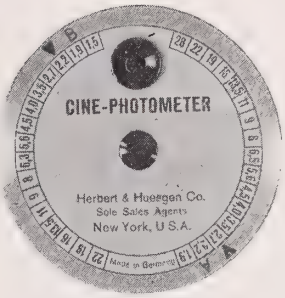

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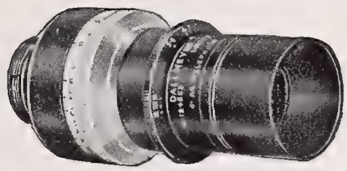

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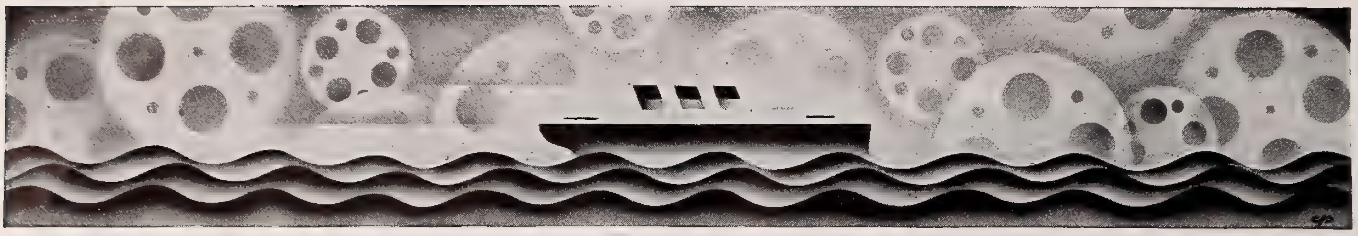

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ALABAMA

Birmingham: Russell Photo Supply Co., 45 N. 21st St.

ARIZONA

Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Homovie Studio, c/o Berkeley Pharmacy, 2200 Shattuck Ave.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 1729 Tyler Ave.
Glendale: Mowry's Photo Service, 223 S. Brand Monica Blvd.
Hollywood: Bell and Howell Co., 6324 Santa Monica Blvd.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Strasburg's of Hollywood, 6730 Hollywood Blvd.
Long Beach: Palace Drug Store, 401 E. Ocean St.
Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Billy Burke, 5372 Wilshire Blvd.
California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Harry Smith, 517 S. Hill St.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380 14th St.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Palo Alto: David Keeble.
Pasadena: F. W. Reed Co., 176 E. Colorado St
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
WESTWOOD CINEMA STUDIOS, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carillo.
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.
Kendrick-Bellamy Co., 16th St. at Stout.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Mead Stationery Co., 249 Greenwich Ave.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Miami Beach: Cox Studios, Inc., 134—23rd St.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Vero Beach: Osceola Pharmacy

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
LAROY H. ZEHRBACH, 141 Walton St.

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Boise: Ballou-Latimer Co., Idaho at 9th St.

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Chicago Camera Exchange, Opp. Post Office, Room 210, 219 S. Dearborn St.
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Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 308 S. Wabash Ave. at Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Decatur: Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Des Moines Music Co., 810 Walnut St.
Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News & Book Store, 518 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.
Richmond: Amateur Art Studios, 609 E. Main St.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

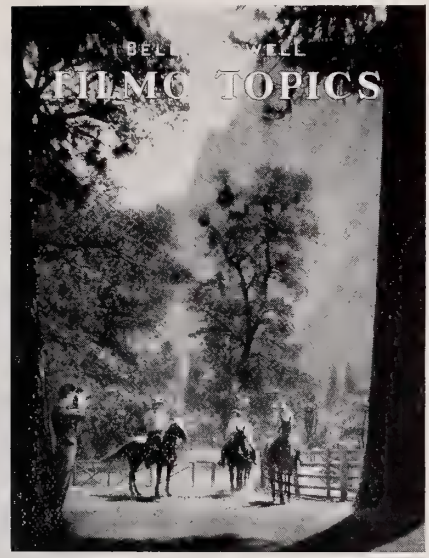
Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.

(Continued on page 406)

offices of the parent German company prior to its amalgamation with the Ansco organization. His experiences have thus given him excellent means of contact with the consumer and dealer.



A varied fare of filming advice will be found in the July "Filmo Topics"

"Filmo Topics" ■ *On The Tyranny Of One's Elders*, or the story of an infant's revenge, leads off the July *Filmo Topics*, helpful and attractive Bell & Howell journal for the amateur filmer. But the elders get back at the children through *Plots For Child Movies*, being further suggestions for mirth control in the movies. Other articles feature *When, Why And How To Use Color Filters, Filmo News Pictorial, Seasonal Hints* and *Questions And Answers*. The *Topics* will be sent to any reader of Movie Makers on request to the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

Victor titling ■ Explicit instructions for setting up Victor cameras for title making, either with or without a title board, are now being offered by the Victor Animatograph Company to all Victor owners. The directions, which cover four sizes of title cards ranging from five and one half by seven inches to twelve by fifteen inches, are issued in handy blueprint form and may be had on request to the Company at Davenport, Iowa.

Ensign portable ■ Ensign, Ltd. of London now presents a portable 16mm. projector completely enclosed in a handsome carrying case measuring eight and one half by thirteen by sixteen inches and weighing twenty eight pounds in all. Daylight projection is afforded by means of a small translucent screen. A larger picture can be thrown in the regular manner. Complete with 100 and 400 foot reels, a ten foot lead and a 100 watt lamp, the projector is equipped with a variable resistance providing for use with currents from 100 to 250 volts.

Substitutes ■ Most of the things that an amateur buys for his movie making fall into the category of trademarked or easily recognizable products. His equipment and raw film bear labels and the films that he buys or rents for home projection bear titles and credit lines that indicate their origin unmistakably. There are, however, certain services, such as editing and titling, laboratory work, renovating and the increasing of film durability, that cannot be trademarked or automatically identified. These, like equipment and library films, are differently priced and prices bear a relation to value received. An amateur dealing directly with those companies having these services for sale, is, of course, certain of getting what he pays for. Amateurs placing orders for services through third persons or agents may properly ask that these services be accompanied by a letter or similar certificate from the service company, rendering certain that no substitution has been effected. These companies will gladly send certificates with their work.

Dremo ■ A new exposure meter for still work that "fits the hand" has recently been brought out. This meter, of the visual type and easy to operate, comprises a watchlike case from which protrudes an eyepiece. On looking through the eyepiece, a direct view of the subject is gained, thereby making it easy to aim the instrument. By means of a series of easily read numbers, the exposure is quickly ascertained and a dial on the outside enables filter or other modified exposures to be made without calculation. This new meter, the Dremo, is marketed by Drem Products Corporation, 152 West 42nd Street, New York City.

Ensignavox ■ The growing desire on the part of the amateur to record the voice is met in England by an elaborate cabinet instrument called the Ensignavox. As its name indicates, it is a product of Ensign, Ltd., of London, a firm noted for the excellence and variety of its cine products, one of which, a camera, has recently been imported for American consumption. The Ensignavox, according to a description in the *Ensign Cine Gazette*, is a completely self contained cabinet for recording on alumium disc, a system which has already been described in these columns. There is a turntable, separate heads for engrav-

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(Continued from page 404)

Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19-4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
Union City: Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Gallup: Willis-Barnes Co.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Huntington: Movie Entertainment Studio, P. O. Box. 174.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
NEW YORK CAMERA EXCHANGE, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
Yonkers: A. A. Movie Service, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
FasFoto Finishing Co., 2114 Reading Rd.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Graden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
El Paso: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Galveston: Maurer Studio, 418-23rd St.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 4629 Rusk Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: E. W. Stewart and Co., 939 Commerce St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

(Continued on page 408)

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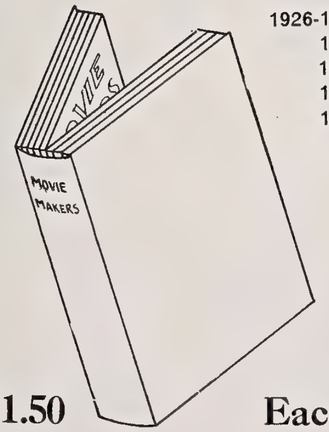

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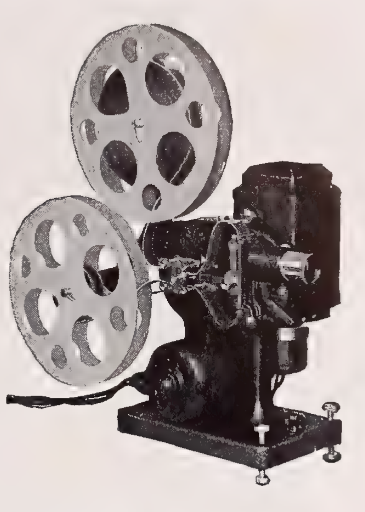
ing and for playback, amplifier loudspeaker and connecting microphone. According to the description, no direct mechanical connecting shaft for projector or camera is provided, synchronization being arranged through a careful regulation of speed. Recording is done at seventy eight.

Simplex "douser" ■ Professional projectors are provided with a light cutoff to keep the picture from being thrown on the screen until the leader strip or other unwanted portion has passed through the machine. Such a device, called a "douser," is now available for 16mm. projectors and is marketed by Ernest M. Reynolds, 165 E. 191st Street, Cleveland, Ohio. The new Simplex "douser" is simple in operation and, in use, clamps over the projector lens barrel.

"Cine-Kodak News" ■ Making its bow to the interested amateur public in a new and modernistic style of makeup, the July *Cine Kodak News* will contain much that is of seasonal interest. Chief among the topics is a description of the widely extended uses to which the new Cine Kodak Supersensitive Panchromatic film can be put. Another article, *A Summer Summary*, deals with the movie opportunities of the season. *The New Cine-Kodak Scroll Title*, two pages of *Cine Chat* and other articles are also listed. Specially noteworthy is the announcement of the second edition of *Your First Fifty Pictures*, which amateurs already know as a delightful source of home filming plans. This edition will include the extra possibilities given by the new supersensitive film. Copies of the *Cine-Kodak News* will be sent to any reader of MOVIE MAKERS on application to the Eastman Kodak Company, Rochester, N. Y.

16 to 35 ■ Amateur newsreel scoops on 16mm. reversal film may now be enlarged to a good quality 35mm. print through a special process worked out by the Du-Art Film Labs, 245 West 55th Street, New York, N. Y. The process was found, on inspection, to be thoroughly satisfactory, provided the original 16mm. films were bright and sharp, a fact which should stimulate the amateur cameraman to constant care in his shooting.

Hollywood ■ Samples of titles received from the Hollywood Trailer Service, 6610 Santa Monica Boulevard, Hollywood, Calif., indicate that this firm is prepared to furnish a product of high quality to the amateur who requires regular or special 16mm. titling work. The firm is headed by Clifford Newlands, of long experience in the professional field.



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Will withstand the severest requirements of constant usage.

Positive action, double claw film feed movement, 2" f:2 interchangeable focusing lens. Capacity 400 ft. 16mm. film.

Also provided with rapid geared film rewind and stop-on-film-safety fire shutter.

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(Continued from page 406)

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty. Ltd., East St.
Toowoomba: Kodak (Australasia) Pty. Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty. Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.
Victoria: W. B. Young, Mot. Pic. Dept., 502 Union Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Kingston: Thomson Photo Specialty Company, 69 Clarence St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

Havana: "La Bohemia" Bookstore, Neptuno 2-B.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: P. W. Cooper & Co., 11 King St. Cheapside.
Horne's Camera Mart, 58 Old Broad St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Westminister Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Tiranty, 91 Rue Lafayette.
I: M. Assemat, 95 Rue des Petits-Champs.
IX: Jose Corti Library, 6 Rue de Clichy.
XVII: LeGrimoire, 182 Blvd. Berthier.

GERMANY

Berlin, S.42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmebabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continentl Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe BabyAgency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd. 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak (Australasia) Pty. Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak (Australasia) Pty., Ltd., 40 Princes St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

SCOTLAND

Aberdeen: James E. Henderson, Ltd,, 164 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm, Kienast & Co.), Bahnofstr. 61

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill. Charlie Chaplin films of yesteryear, four two reelers and sixteen one reelers, in sound and silent versions, revivals of which in the professional theater have proved so popular, are now available for the home projectionist. Universal sound releases include ten features, six to seven reels each; twelve one reel *Oswald Cartoons;* and the following two reelers: six featurettes, five of the *Sporting Youth Series,* five of the *Collegiate Series* and eight Universal comedies. Pathe one reel sound releases are two *Grantland Rice Sportlights,* two *Aesop's Fables* and one of the *Vagabond Series.* Three Ufa Educational sound subjects, each one reel, are also announced.

■ EASTIN FEATURE FILMS, Galesburg, Ill. *Bear Hunting In The Rockies* is the title of an engaging 100 foot subject in which a bear is captured alive. *Yellowstone's Thundering Herd,* also viewed by this department, shows the corraling for exhibition purposes of a herd of buffalo by Indians and cowboys. Old Faithful in action is also depicted in this interesting 100 foot subject. *Scenic Grandeur Of The Yellowstone* and *The First "Flying Machine"* are likewise emphasized.

■ EASTMAN KODAK CO., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. A new descriptive catalog is available.

■ HOLMES LECTURES, INC., Burton, Chicago, *Niagara Falls,* an interesting 100 ft. scenic showing the *Maid Of The Mist,* unusual views of the falls and other aspects of this famous and popular resort, seems especially appropriate for summer projection. A catalog listing many other attractive subjects is available.

■ KODASCOPE LIBRARIES, N. Y. C. Will Rogers as Ichabod Crane in Washington Irving's famous legend of Sleepy Hollow, *The Headless Horseman,* aptly portrays this humorous character. Over 500 other interesting subjects are available from this library, branches of which are located throughout the country. A catalog is available.

■ REYNOLDS, ERNEST, M., Cleveland, Ohio. *Miami, The Magic City,* a new film so photographed that the stereoscopic effect is definitely emphasized, is sparkling and full of action. *Through The 1000 Islands,* a delightful subject for summer projection, is likewise stressed. Many other interesting subjects are listed in the *Gold Seal Catalog,* available upon request.

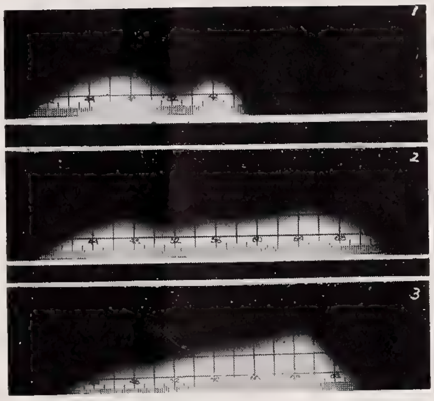
"Pan" speeds ahead

[Continued from page 373]

spread over into an adjacent dark area. In this connection, it is interesting to note that there is no paper leader attached to the new film. The first and last sections of the film itself form the light protecting layer and there is sufficient extra footage provided so that a full, 100 foot length is available in addition for the actual shooting. Because of the sensitivity of the new film, it must not be loaded in sunlight but in the deepest shade the cameraman can find. A clever method of shaping and perforating the film ends insures against accidental reexposure.

But what, definitely, can the new film do in terms of actual accomplishment? The answer: so many unpredicted things that the 16mm. filmer has a new cinematic world opened to him. The fact of increased speed alone adduces many related possibilities as to depth of field and definition, as well as many other improved results.

In daylight, compensation is made in using the new film by closing the diaphragm down one stop beyond the reading given by manual, exposure table or exposure meter. Or, if the light conditions are such that the lens must be opened wide, the use of the new film will give the results that could be gained otherwise only if the lens were one stop faster than its widest opening. This is a very valuable reserve factor, increasing the range of every lens the movie maker may use. Conversely, it makes possible the use of a smaller stop under ordinary conditions which, in turn, increases the tolerance of focus and general definition of the scene. The speed of the new film definitely extends the length of the photographic day; shots are now possible in the early morning light or late in the afternoon when the sun is low. The yellowish light prevailing under the latter condition is especially favorable for producing good results on the superspeed panchromatic.



Courtesy Eastman Research Laboratories

The spectrograms shown above offer an interesting technical commentary on the relative qualities of three emulsions. They are photographs taken through a spectroscope, or color separation device, on three films, Fig. 1, orthochromatic, Fig. 2, normal panchromatic and, Fig. 3, superspeed panchromatic. The numbers represent the light wavelengths, which appear to the eye as colors. The greatly increased sensitivity of the new film is apparent in the vicinity of sixty four (on the right hand side of Fig. 3) which represents the color red. That orthochromatic film is insensitive to red is shown by the blocking out of this region in Figure 1. On the other hand, the abnormal sensitivity of ordinary film to blue in the region of forty eight (left hand side) is definitely remedied by the new film, as indicated in Figure 3. In fact, the reaction of the new film to the various colors, as shown in Fig. 3 approaches very closely the actual eye reaction.

Because of its greater latitude, the new film makes a host of special shots and lightings possible. Halation in the highlights, with inky black shadow ef-

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400 ft. of film exchanged for $2.50
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JOIN NAVILIO FILM RENTAL LIBRARY

Rental prices to members:
400 ft. subject............ 60c a day
5 to 8 reel feature........$1.50 a day
Our library open daily until 9:30 P. M.
Send for information and membership blank

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fects, is minimized. Added clarity, transparency and roundness is thereby given. All this results in an increased feeling of naturalness on the screen which is evident in the difficult shots where the light is poor and where the rendition would otherwise tend to be dull. Shots may be taken in the pouring rain and show surprising brightness and clarity on the screen. The revised color sensitivity produces excellent outdoor effects, setting a new standard in this field. Filters may be used at times to enhance these effects, the increased speed of the film permitting the extended use of the denser filters. For instance, the K3 filter, which normally has a factor of 4X (that is, the diaphragm would have to be opened two stops over normal if it were used) may now be used with the new film *with the diaphragm set at the standard reading* as given on a chart or exposure meter. The denser A filter may now be used with a factor of 4X to 6X for the fine sky and cloud effects it gives.

The new film will also be excellent for telephoto work as it permits the use of this lens under a greater range of exposure conditions. Its latitude and nonhalation qualities make for greater depth in telephoto shots and help them to approximate the excellent results to be had with shorter focus lenses.

For interior lighting, the superspeed emulsion is particularly to be desired. Its relatively greater speed—three to four times faster than ordinary—makes possible well exposed pictures anywhere in the home at night where an electric socket is available. Acceptable closeups can be made at *f*:1.9 with but two 100 watt lamps! Closeups or long shots of children or friends may be made under easily arranged conditions. Pets and their antics can be photographed in their familiar environments. Naturally, as in all lighting setups, the intelligent conservation of available light by use of reflectors, light walls, hangings, light surroundings and light clothing of the subject, will produce better results. An interesting tabulation made by the Eastman Kodak Company, makers of this new film, gives the following data:

Distance From Lamps To Subject	*Diaphragm Opening*	*Total Lamp Wattage*
2 feet	f:1.9	200
2 "	f:2.8	300
2 "	f:3.5	400
3 "	f:1.9	300
3 "	f:2.8	450
3 "	f:3.5	600
5 "	f:1.9	600
7 "	f:1.9	800
9 "	f:1.9	1200

It will thus be seen that the amount of light required to produce acceptable indoor movies has been greatly decreased; with the new film there is less danger of overloading the house circuit. This does not mean, however, that any careless method of placing the lights will produce a good picture, nor that the use of the well made home movie lighting unit will be superseded. As a matter of fact, these movie lights are rendered triply efficient by the use of the new film and they will remain excellent for use as compact sources of illumination; they will now cover larger areas than ever before. The rules, often emphasized in MOVIE MAKERS, may be stated again here. A better effect is gained in closeups by light sources placed on either side of the subject, one brighter than the other so that a rounded effect is gained. Backlighting is easily attained by placing an auxiliary lamp above and behind the subject. Do not allow direct light from any of the lamps to shine in the lens; this can easily be avoided by proper shading. Remember also the care necessary in focusing for a closeup shot at a wide stop opening.

The possibilities for industrial, educational and medical filming by artificial light are obviously increased; excellent results are now to be had with the new film and ordinary lighting equipment. Surgical pictures may be taken under operating room lights; case histories and other studies may be made with comparative ease and without disturbing the subject. A most interesting possibility for the new film lies in the field of microcinematography where the light is often weak or where a strong light cannot be used because of the delicate nature of the subject on the slide. Pictures of school and public sports indoors are possible with the new film; given a well lighted gymnasium, swimming pool or arena, the rest may be left to the superspeed film and a fast lens. Sometimes half speed may be used but it should be remembered that this has a tendency to make the action appear jerky.

Pictures taken at night in well lighted streets or under theater marquees reveal a surprising amount of depth and detail with the new film. Half speed may be used here with better effect, except where people are prominent in the scene. Floodlighted buildings, fireworks, electric signs, in fact, the reproduction of almost any night light display is possible. In general, a fast lens should be used for these.

In conclusion, it may be predicted that the use of the new superspeed film will become widespread almost at once. Few will resist the temptation to try at last those shots which were heretofore always considered too difficult. New purposes will be served by this unquestionably great advance in a film emulsion with such exceptional characteristics. Here, only its more obvious possibilities have been touched upon. It remains for the amateur to delve deeper into its capabilities and to make them subservient to his needs. Its qualities are such as to make it fully adaptable to the most exacting work.

Printed by W.N.U., New York.

AN OPEN LETTER TO THE AMATEUR MOVIE INDUSTRY

July 1, 1931.

THE WORLD of amateur movies is made up of the people who use amateur equipment and the people who make and sell it. While the Amateur Cinema League is primarily concerned with the users, it realizes fully the importance of the industry that serves them and is deeply interested in that industry's effectiveness and progress.

Amateur movies have felt the world's financial depression but little. There has been no let down by manufacturers and equipment has increased in quantity, in diversity and in excellence, culminating in the recent introductions of speed film that lets light into areas hitherto dim and largely impenetrable. The makers have done more than their duty. Reductions in prices have enabled sellers to touch markets that were closed before.

Has all of this been done in vain and must your industry go through the painful process of others in the last year and a half? Is the amateur movie market shrinking and must you take in sail to meet the altered situation?

Here are two facts that, as I interpret them, give a strong negative to these questions. The Amateur Cinema League, during the period from May 1, 1930, to April 30, 1931, increased its membership by FIFTY-FIVE PERCENT, and most of this in 1931. A recent advertisement in MOVIE MAKERS was reported to have brought FIVE HUNDRED replies to one insertion.

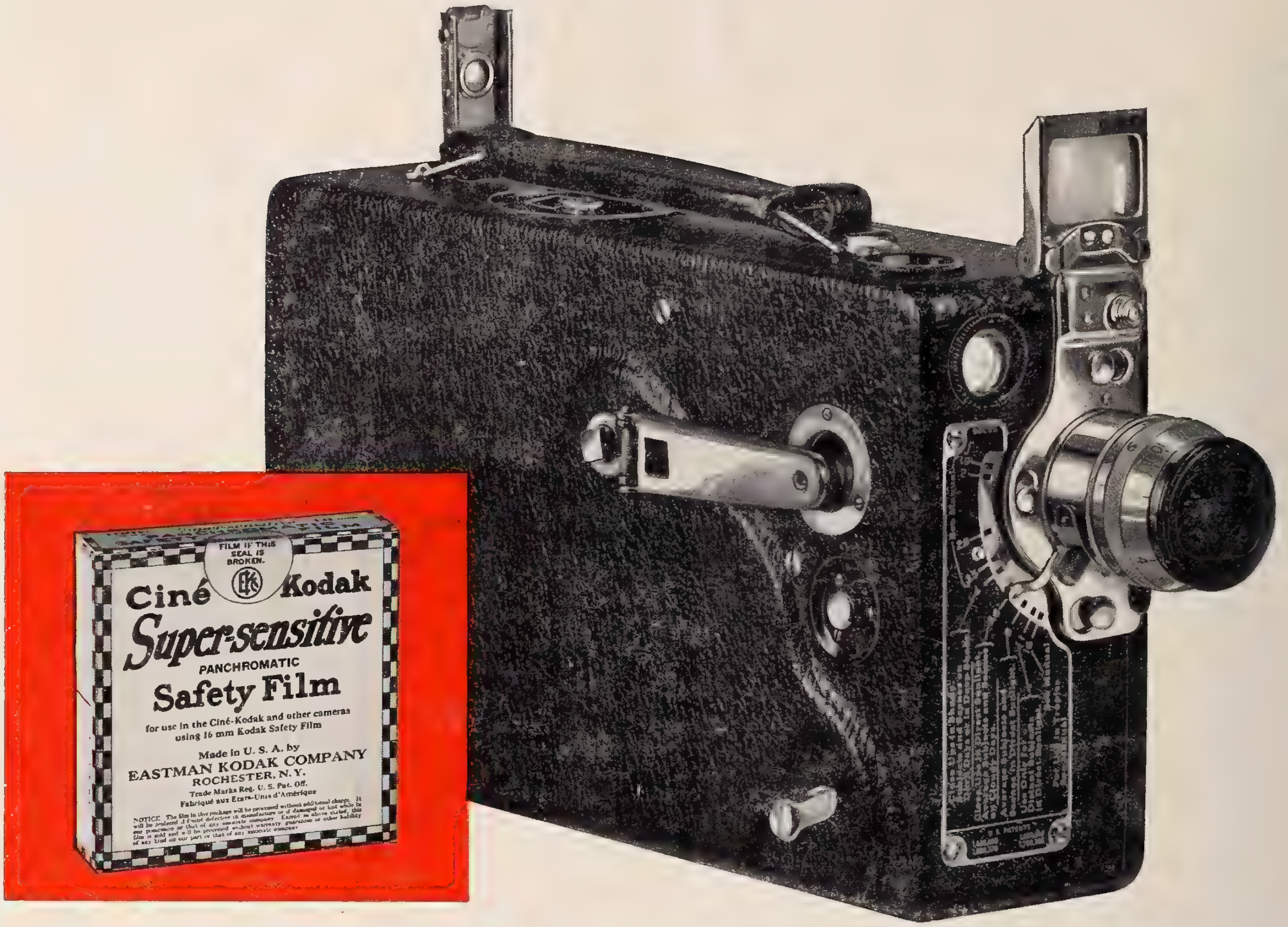
As movie amateurs have supported their industry in the past, so are they supporting it now and will support it in future. They have been with you and for you with business at the bottom and you may depend upon them as conditions improve.

The plain truth is that amateur movies are so deeply rooted in the lives of the solid and responsible people of the United States and elsewhere that your industry is unshakable. We of the Amateur Cinema League know this and you know it. Let us all go forward undisturbed.

ROY W. WINTON
Managing Director
Amateur Cinema League, Inc.

The New 24-Hour Ciné-Kodak Super-sensitive Film Attains Its Full Range of Usefulness in

Ciné-Kodak, *Model K*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Super-sensitive
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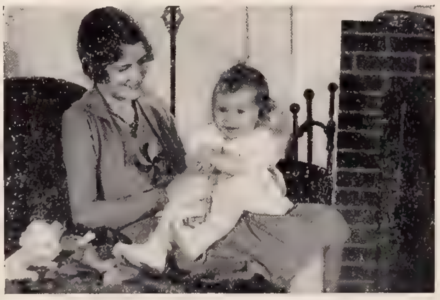
Ciné-Kodak, Model K, f.1.9, costs but $150 including case. Model K, f.3.5, is priced at $110, including case.

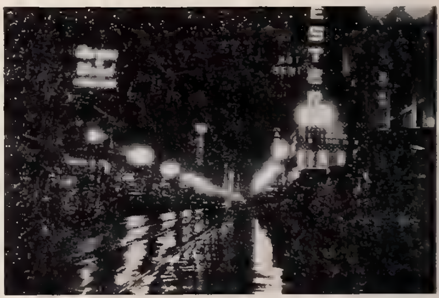
MODEL K is the ideal movie camera to use with the new Ciné-Kodak Super-sensitive Film, described on pages 386 and 387.

With the new film and a Model K, *f.*3.5, you'll get clear, brilliant pictures under light conditions that were once a real obstacle—*even to a faster lens.* With the ultra-fast *f.*1.9 lens on the Model K, Ciné-Kodak Super-sensitive "Pan" attains its full range of usefulness. Half-speed on the Model K is a feature that enables you to make the most of the new film's exciting possibilities. You'll find it especially serviceable when making indoor movies at night. Your dealer will gladly show you this model of the world's most popular home movie camera. Eastman Kodak Company, Rochester, N. Y.

No special lights needed with f.1.9 lens and Ciné-Kodak Super-sensitive Film. Two or more 100-watt bulbs in your living room lamp will give clear movies.



Clear, sparkling close-ups of your children are now easy to make—with ordinary home lighting.



Street scenes at night provide a new and fascinating movie subject, with Model K, f.1.9, and Ciné-Kodak Super-sensitive Film.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

5c

AUGUST, 1931

What Agfa quality means to your movies

AGFA CINE film has a quality that is all its own. This quality starts in the Agfa experimental laboratories. It is carefully controlled through the Agfa manufacturing departments. It governs the processing of your film—and is finally evidenced by the excellence of your movies when you show them on the screen.

This Agfa quality means much to your movies. It provides everything that your film needs—wide latitude, extra speed, outstanding color sensitivity, adaptability—gives movies that satisfy always whether they are taken in sunlight or shade; on bright or rainy days; indoors or out; of close-ups or distant scenes; reproducing all color values and subjects faithfully, with detail, brilliance, naturalness.

Agfa's quality is no secret. It is the result of *perfect emulsion balance.* Every movie maker finds extra value in this unique Agfa quality.

Agfa 16 mm. Cine Reversible film (both orthochromatic and panchromatic) is obtainable at all dealers at standard prices.

Agfa

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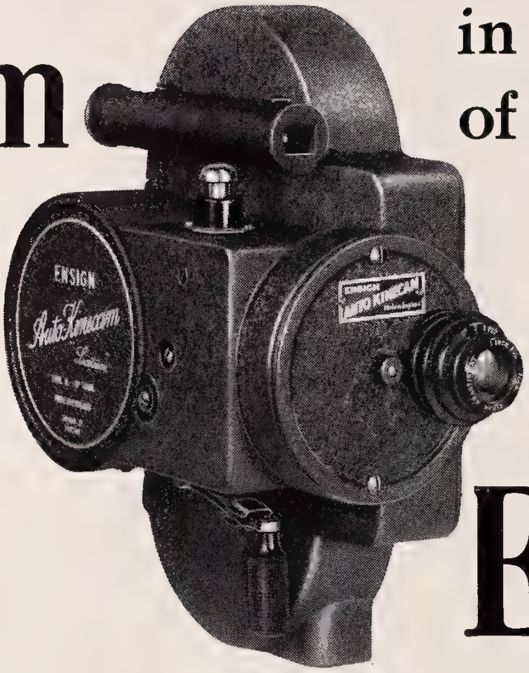

35 feet OF Film

in one winding of spring motor

a feature of the

Ensign Auto-Kinecam

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Double-spring motor runs 35 feet of film with one winding; hand-crank operation when spring is released.
Smooth shutter operation, even at high speed. Variable pressure device on film gate prevents in-and-out-of-focus pictures.
Cinar ƒ/2.6 anastigmat lens, 1" focus.
Standard lens thread on camera; fits any lens.
Exposure scale fitted in cover of camera.
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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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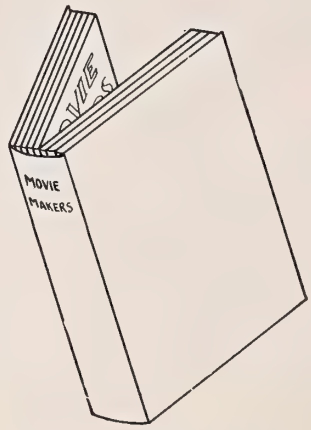

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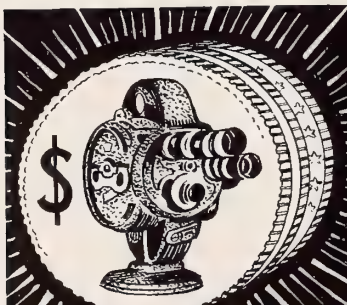

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NEW FILMO CATALOG and BARGAIN-GRAM

Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ Bell & Howell Co., Chicago. A fine list of 16 mm. sound subjects, including Pathe, Ufa and Universal releases, are announced this month. Pathe subjects are one, one reel *Grantland Rice Sportlight, Fairway Favorites,* concerning noted golf stars; one *Aesop's Fable, Haunted Ship,* concerning an aeroplane, submarine and its feline passengers; one of the Vagabond Adventure Series, *Drums Of Fear,* one reel, on the land of cannibals. Ufa educational subjects are four one reel films: *Poisoned Daggers,* on the mosquito; *When The Lions Threaten,* protecting an African village from this jungle beast;*A World Unseen,* on tiny organisms under the microscope; *Bulgaria,* the country and its customs. Universal features are: *Tonight At Twelve,* all star cast; *One Hysterical Night,* Reginald Denny; *Last Performance,* Conrad Veidt; *Mississippi Gambler,* Joseph Shildkraut. Oswald one reel Cartoons, featuring The Lucky Rabbit, are: *Amateur Nite, Ozzie Of The Circus, Kounty Fair* and *Hurdy Gurdy.* Specials are *Delicatessen Kid,* one reel, with Benny Rubin, and *Love Birds,* two reels, with The Rooneys. Featurettes are *The Love Punch,* two reels, with George Sidney and Charlie Murray, and *Hello Russia* with Slim Summerville. *Footlight Follies,* two reels, of the Sporting Youth Series, and *Sporting Courage,* two reels, of the Collegians Series, are also offered. Universal comedies include *Traffic Troubles,* two reels, with Sid Saylor, and *Neighbors,* two reels, with Sunny Jim.

■ EASTMAN KODAK CO., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. A new descriptive catalog is available.

■ HEMENWAY FILM CO., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in six reels.

■ HOLMES LECTURES, INC., BURTON, Chicago. *Where West Is Still West,* 400 ft., shows riding, branding, the roundup and other phases of a day on the range. Other subjects, also photographed by Charles J. Belden and especially emphasized this month, are *When Winter Comes To The Range, The Winter Breadline In Wyoming* and *Don Coyote,* each a 100 foot film.

■ KODASCOPE LIBRARIES, INC., N. Y. C. Three new juvenile animal comedies, featuring Snooky, the chimpanzee comedian, are featured for August. *Ready To Serve, Ladies Pets* and *An Overall Hero* are the titles. Over 500 other interesting subjects are listed in this library. A catalog is available.

■ PATHEGRAMS, INC., N. Y. C. Releasing both 9.5 and 16 mm. sound and silent subjects, this library announces sound films in each of the following well known series: *Pathe News, Pathe Audio Reviews, Pathe Features, Aesop's Fables, Grantland Rice Sportlights, Vagabond Series* and *Two Reel Comedies.*

■ REYNOLDS, ERNEST, M., Cleveland, Ohio. *Miami, The Magic City,* a new film so photographed that the stereoscopic effect is definitely emphasized, is sparkling and full of action. *Through The 1000 Islands,* a delightful subject for summer projection, is likewise stressed. Many other interesting subjects are listed in the *Gold Seal Catalog,* available upon request.

■ FILM FEATURETTES, INC., N. Y. C. Four *Ufagrams,* deservedly famous Ufa films in popular form for amateur consumption, are announced this month as silent, 100 foot subjects. *Fighting Lobsters* portrays a struggle for existence in which an octopus engages in battle with a lobster, truly a matter of the survival of the fittest for only one of the participants emerges alive. *Insect Engineers* is the fitting title of a subject concerning the parasol ant, a South American insect shown cutting and then carrying to his nest "parasol" leaves which are chewed to form fertilizer for the beds of fungi upon which this ant feeds. *Camoflaged Death Traps shows the remarkable plant, Venus's fly trap,* capturing a victim. The chameleon at work with his limber tongue is also seen. *Strange Playmates* portrays charming companionships of animals not usually associated. Two does and a wild boar at peace together, a girl playing with a leopard, a gnu and rhinocerous eating from a common trough, oxbirds sitting on the backs of giant zebus, a hungry puppy and a cat drinking from a nippled bottle, dogs at play with cats, a lion at play with young dogs, a huge St. Bernard tenderly muzzling little chicks, a cat playing with a mouse, a squirrel sitting contentedly on the head of a big dog and eating nuts, a kitten playing with a turtle and other strange and amusing companionships are shown.

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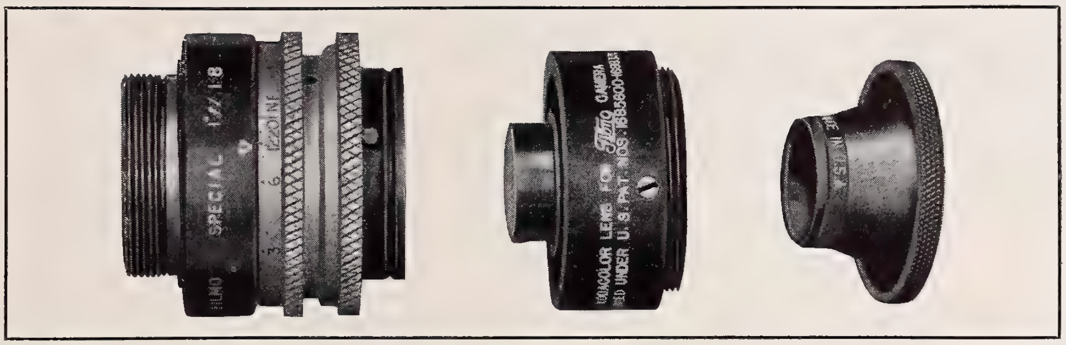
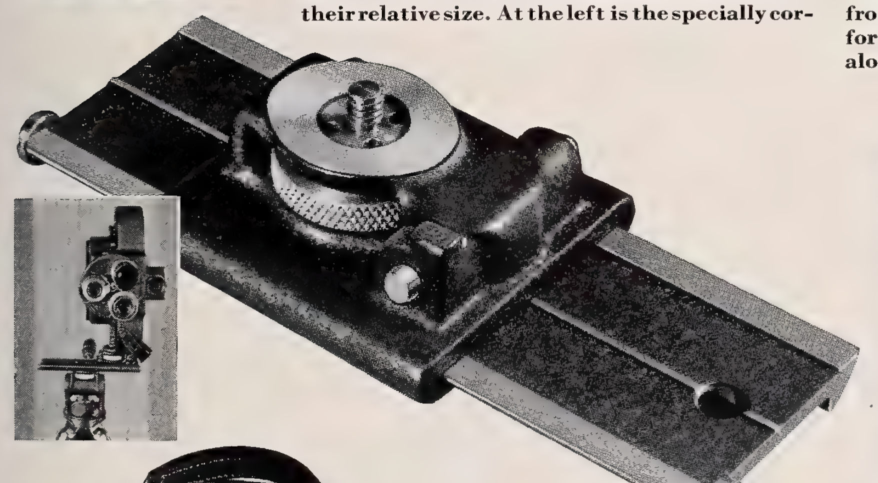


The Cooke F1.8 Speed Lens and Kodacolor Filters are here disassembled to show their relative size. At the left is the specially corrected 1-inch F 1.8 lens, then comes the Kodacolor filter itself (sold for Filmo under license from Eastman), and then a neutral density filter for modified exposures. Complete, $75; lens alone, $60. Special compact model for Filmo 75.



The B & H Focusing Alignment Gauge is one of the interesting refinements in accessories appreciated by critical movie makers. The camera slides laterally to bring viewfinder and focuser into aperture position for perfect alignment in title making and critical close-ups. Made like a jeweler's lathe. Fits any tripod. Price, $21.

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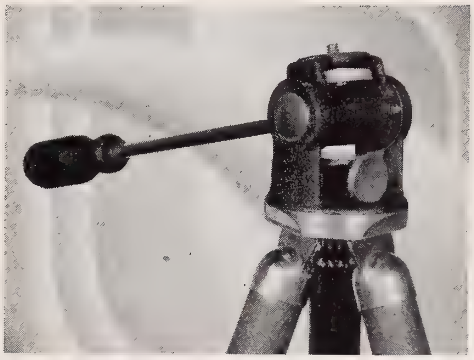

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AUGUSTAN

THE movie maker's August is a richer month for him because of his avocation. He has two instruments of magic to serve his long or his short August radius and he may travel to the ends of the earth or sit by his own vine and figtree (the urban equivalent of which is probably a barrel of grapejuice and a potted cactus) as his taste and dividends may dictate. In any case, he can turn the magic on or off as he pleases.

The pursuit of happiness being conditioned—to be psychological about it—by somewhat insistent economic phenomena, it is quite likely that this August will be more of a weekend and houseparty month than ever and that a larger number of us will, instead of hopping off to the next continent but one, accept that long put off invitation of the Gilderbys and resist less to the pressure of the Werenbergs with their summer cottage at Hicks's Neck.

Weekends are just naturally cinematic. Profusely beautiful backgrounds are ready for every kind of picturable motion and—unless human nature has changed—there will be more motion in even a modest, third rate weekend than in a month of city days, all of which is divinely appointed so that we may appreciate how really peaceful work is, after all. The *dramatis personae* are at the lowest ebb of resistance and the strong minded cinematographer can readily induce them to perform the most incredible feats to serve for their later and urban confusion. Best of all, they appear in costumes of chromatic lushness and exotic form that obviate the use of distortion lenses if the amateur has failed to bring them along.

Weekends provide one of the few remaining legal means of removing inhibitions and, alas, too many of them are helped out by aids that are frankly illegal. Even without the cup that may cheer and that will certainly release, our workaday selves elbow out of the Monday to Friday garment of repentance and luxuriate in those things which our soberer natures repudiate at other times. With a grand casualness, we seize a golf club and surround ourselves with a photographically alluring cloud of dust; we trot briskly up the diving platform and descend from it with a horizontal crash on the water that provides the grand moment for our friends' winter screening.

And, at night, after the perilous and soul shattering events of the day, we sit under our host—to borrow the old meeting house phrase—and listen to his comments upon the amazing antics of his last weekend's guests which we see on the screen with the happy realization that our own special contribution—the stirring moment when we rode little Elmer's bicycle and collapsed into the aspidistras—will bring cheer to other groups at later times.

Where would amateur movies be without their weekends?

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

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JUL 28 1931
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Midsummer movies

CHARLES EASTWOOD

Guide posts that will point the way to good exposures

THE gradual merging of one season into the other gives little indication to the average amateur that this brings with it a change in the amount of light with which he has to work. Therefore, now that summer is here, a more or less general comment on how to meet the situation may be helpful to those to whom exposure still remains something of a problem.

It cannot be repeated too often that the best guide to correct exposure is a dependable exposure meter, properly understood and used, and it is such understanding and use which produce the most consistently satisfactory pictures in any season. However, each season has its peculiarities. Summer pictures tend to harsh contrasts, winter pictures incline to grayness and flatness and the other seasons give intermediate conditions which add interest and variety to the annual film collection.

With these facts in mind, let us consider outdoor filming in summer. Perhaps one wishes to film some action under a tree or in the woods. Very often, under a tree which stands more or less in the open, one gets the impression that the light is nearly as good as it was for a shot made nearby in the open and checked with the exposure meter. What is often forgotten is that, while such a subject looks bright to the eye, much of the strong photographically active light comes from the open sky above and the spreading foliage of the tree makes an effective screen for this top light. A real danger of underexposure lies in this condition because the user of an exposure meter is likely to point the meter at the actors or objects under the tree from his position beside the camera and thus get an average light reading which may include much open country beyond the spot being photographed and, as this open view is much brighter, a smaller stop than that necessary to get the desired picture will be indicated. The rule to follow under such conditions is to measure the light as near to the principal object in your picture as possible and let the other parts expose as they will.

When photographing in the woods, it is well, when possible to avoid the larger patches of sky showing through the trees because the relatively large lens opening needed to secure detail in a shady wood will record the immensely more brilliant sky in such a scene as a flat, white, overexposed patch. Therefore, *unless wanted for special pictorial effects,* avoid sky patches which, because of their brilliancy, will distract the interest from any objects or persons included in the picture. The same caution applies to bright patches of sunlight which appear on the ground in many forest scenes. If the exposure is correct for a shaded spot, it is obvious that any part of the scene flooded with sunlight will be overexposed and, consequently, will result in a picture having flaring areas of white entirely devoid of detail. However, if moving objects or actors are to be included in such a scene, it is advisable to confine the action as much as possible to the well lighted area and expose for this, leaving the darker portions to take care of themselves. This procedure will usually result in a dark background and surroundings which will serve to center the interest on the people in the picture, giving a "spot lighted" effect.

Generally speaking, when it is desired to photograph scenes having great contrasts, such as those being discussed, it is advisable to keep the proportion of the areas of light and shade so that at least two thirds of the picture space is occupied by the portion of the scene which is most important. In other words, if a landscape with sky is wanted, it is good practice to limit the sky portion to not more than one third of the frame. If a sky picture is desired, the proportion is reversed and, in either case, the exposure should be adjusted for the more important area.

Under certain conditions, such as that encountered in the photography of swaying shadows of leaves and branches cast on a wall or lawn, it is better to take an exposure meter reading from the camera position so that an average between the light and shadow parts will be secured in the exposure. In this case, however, it is advisable to avoid having actors moving about the scene as the alternate motion of light and shadow then becomes decidedly distracting.

Midsummer filming at the seashore requires much smaller lens openings under a given light condition than those needed for filming inland. This is because bright light from the open sky illuminates all objects, which light is further reflected to a surprising degree by the surface of the water. Hence, it is always advisable to check exposure carefully to avoid the probability of overexposure because, particularly on long shots over the water, the tendency is toward a flat picture. However, this can be overcome, at least to some extent, by making the lens opening a bit smaller rather than a bit larger.

A good thing to remember when photographing seascapes is that slightly larger lens openings can be used on a windy day because the surface of the water, being broken up, does not reflect quite so strongly and, usually, a more pleasing differentiation between water and sky can be secured than when the water is calm. Further, waves impart rhythm to a picture and this cannot fail

[Continued on page 462]

Taking tiny tots

H. SYRIL DUSENBERY

Some easy rules for getting "bigger and better" baby films

YOUNG babies, those less than a year old, present some very interesting problems to the ambitious movie maker. Such movies usually form the opening scenes of baby records and, as such, becomes priceless with the passing of time. The movie maker will do well to exercise particular care with these first pictures of the baby as they will probably be screened more often than any other films.

Making movies of infants presents a number of factors not encountered in any other kind of picture taking. The light, for example, must be strong enough to make a satisfactory picture under the given conditions and yet not too strong for the baby's sensitive eyes. The baby's attention must be attracted and that is not as easy as it might appear, especially if the child is less than five months old. The baby should be shown in motion because, after all, these are movies and should portray action, no matter how little. Pictorial interest is of paramount importance to hold the attention of those who may be only casually interested in the particular child shown. Outside of family circles, baby pictures often fall unnecessarily flat merely because these particular qualities are lacking. It is not enough to depend solely on the cuteness of the child to hold the attention of the audience; the photographic technique itself should be above reproach.

The first consideration is the matter of light. This, in turn, depends to some extent upon the speed of the lens used. Naturally, when working indoors, the faster lenses are more desirable and better suited for that sort of work. However, excellent infant pictures can be taken with any of the ordinary camera lenses if there is sufficient light. Since the most satisfactory baby pictures are those made indoors, some source of artificial illumination should be available. While indoor pictures can be easily made by daylight in a room with light tinted walls and several large windows, artificial lighting is to be preferred. Two smaller lamps are better than a single large lamp as they give a more even and

[Cont. on page 459]

William A. Palmer

A delightful action portrait, though it cost a reel of film

Windjammer

A. J. VILLIERS

'Round Cape Horn to make an epic of the last sailing ships

IF, two years ago, anyone had said to me that I should ever take part in the production of a feature talking picture or even consider such a thing, I should have been indignantly surprised. Make a movie! I had barely seen a movie camera, did not have the faintest knowledge of cinematography (and very little of the ordinary kind, either) and was strongly possessed of the popular fallacy that the greatest qualification for the production of movies of any kind was an unlimited bankroll.

And yet, not so long ago, with my coproducer, Ronald Gregory Walker of Hobart, Tasmania, I sailed from the small South Australian port of Wallaroo in the Finnish fullrigged ship *Grace Harwar*, bound round Cape Horn to Europe, with the express intention of making a movie of the voyage. We were amateur producers if ever there were any but, even so, we had big ideas. We set out without knowledge, experience or proper apparatus and with only 6,000 feet of stock and small cameras that had magazine capacities of but eighty feet. Yet we were determined to make a real picture, not to produce a few feet for our own edification.

So many people, when we broached the idea to them, told us we were mad that we very soon gave up broaching it to anyone. We had our own ideas. We were driven to make the picture because nobody else would make it. We saw that the fullrigged ships and the four masted barques, the barques and the schooners were disappearing from the sea and nobody was taking the slightest notice of them. What a glorious idea for a travel picture—to sail round Cape Horn in a big square rigged ship and shoot all the stirring incidents of the voyage! It was matter for amazement to us that nobody had had the idea. Hollywood turns out sea films, of course, but, though they may contain magnificent photography, gloriously good looking heroines and be great boxoffice attractions, from the sailor's point of view they are goofy beyond words. They are spoiled by ridiculous sets in tanks, by absurd stories and by being removed as far as possible from everything that is real.

I had been at sea for five or six years when I was younger and had less sense, shipping in Cape Horn sailing ships and whaling ships and so on. I knew that the alleged sea pictures were pretty far from actuality. Walker and I tried to interest some film people to go after the real thing, in a real ship such as the *Grace Harwar* but they never replied to our letters. We decided no help would come from them.

In desperation we decided one day to do the job ourselves. Walker said the modern movie camera was almost as foolproof as the still, once you learned how to load the darned thing. He had made still photography a hobby ever since he had been a small boy but hadn't had any chance, out in Australia, to do anything with movies. However, we bought books (including a text book from a school in New York) and swotted up the subject as well as we could. We bought two movie cameras and 6,000 feet of standard negative (mostly "pan"). We threw up our office jobs and went straight to Wallaroo and got jobs before the mast in the *Grace Harwar*.

We had to go before the mast, Walker as O. S. and I as A. B., because we had spent all our money getting the cameras and the gear and hadn't [Continued on page 462]

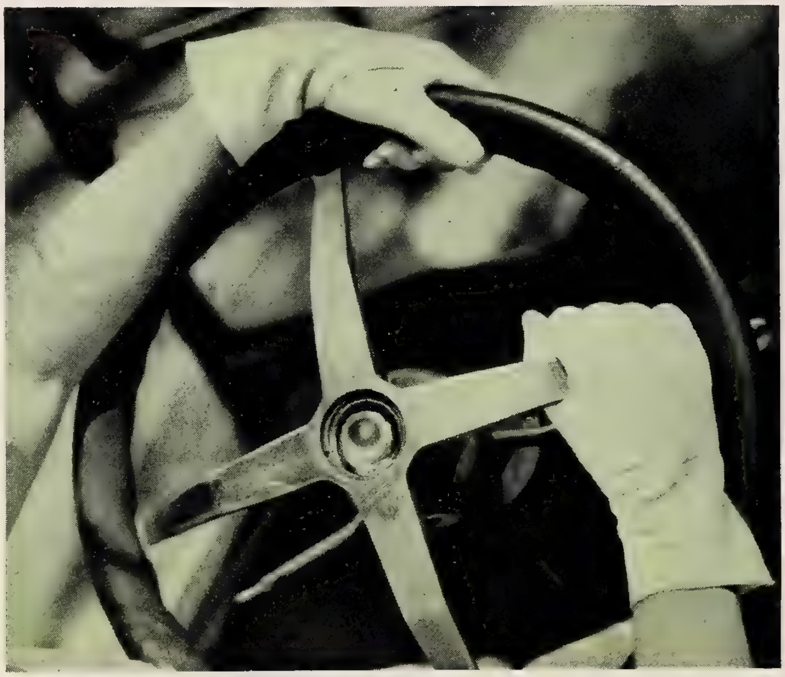
Wide World

Tips for auto trippers

FRANK R. KNIGHT, JR.

On filming motor jaunts without a yawn in a reel full

As a result of an exhaustive survey—exhaustive at the mere thought of such a thing—the writer is able to report that exactly 46.6% of all amateur movie film exposed during summer months is concerned with holiday journeys. This does not include one roll of unintentionally double exposed film sent from Dubuque to be processed. As the first exposure was of an appendicitis operation and the second of Junior's first tooth, that reel was classified under *Drama.*



Russell C. Holslag

Realizing the significance of this imposing proportion of holiday films, it has been requested that the matter be enlarged upon. And so it shall if we do not lose the loop of our story.

In the first place, a preconceived, detailed continuity is next to impossible for those gay weekend trips to houses of surburban friends or holiday resorts. It has been done—but! Some readers at all times and all readers some of the time deliberately set forth with a specific scenario to sooth the voracious maw of their magical movie boxes. Nothing may interfere. If the script calls for a flat tire along the way, there are those who will spend hours hopefully barging along in the trail of an overloaded milk wagon.

Not so with most of us. There is a time and place for everything—including movie making. The camera must be housebroken. Its function is to bring added pleasure to a trip—during and afterward. A camera can't be driven to the Adirondacks or the Jersey shore. The car is driven and the camera goes along as a passenger, having all the rights and also the duties of a well behaved passenger. The former include views of the passing scenery and, perhaps, an occasional stop for more than ordinarily attractive views. But any overly catered to camera passenger can jinx the trip just as effectively as a cantankerous human passenger can do so.

One quite noticeable fact in holiday films is that continuity is being attempted. In a considerable percentage of weekend reels, the camera faithfully follows the travelers from their home to their destination. In fact, it almost invariably does. All this is splendid confirmation of the contention that films should have some order but calls for a word of caution. Repetition of the "from here to there" theme may easily become as wearisome in home movies as a complete lack of theme.

Wherefore a few other continuity suggestions are offered for keeping audiences off the shoals of boredom and safely and sensibly landing them at the holiday site with their interest not only intact but piqued to the quick, so to speak. The following sequences are not in the order of taking but of projection. Often continuity, in the final analysis, is written in by the splicing block.

The "feet first" film method calls for semicloseups of the feet of each member of the family as he descends the front steps and goes down the walk, to precede closeups of the feet as they enter the car. Next would come a closeup of Dad's foot as he steps on the starter and shifts his foot to the gas pedal to warm the engine. Then, more closeups of his feet as he steps on the clutch to shift gears. Finally, a semicloseup of the car's wheels as it rolls away on its journey.

A spectacular scene is the overhead shot as the car rounds a curve or tops a hill to rush directly over the camera. Merely place the camera on the road, exposure lever in running position, and drive directly over it, first making certain that the car will clear it comfortably. The sequence would end with another closeup as the car's wheels roll to a stop at the destination, followed by a medium shot as the filmer greets his eagerly waiting friends or enters the portal of his weekend home.

An all closeup film offers one possible variant to motorists

Almost all of these shots can be made either on the day of the journey or at any other time found convenient. An additional and unusual note would be secured by havig the car raised on one of those labor saving service station jacks which lift the entire rear end of the car, having someone slip the car into gear to spin the wheels and then getting a semicloseup of the top three quarters of the revolving wheel. This shot would work in quite nicely to denote the actual journey if its scenic aspects do not warrant recording.

Too, there is the "hands first" theme which is quite similar in treatment to that

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A short cut to color

WILLIAM A. PALMER AND ERNEST W. PAGE

Kodacolor forms base of interesting two filter effect

KEEN as is the interest among professionals in methods of color cinematography, it may safely be said that the interest taken by the amateur is even more avid. The growth in use of color in the sixteen millimeter field has been largely due, of course, to the availability of Kodacolor, a process developed by the Eastman Kodak Company. It is true that other color processes have sprung up and one was marketed in the amateur field but these have apparently not stood the test of time. Admittedly, there are certain limitations to all existing color processes, such as the necessity for optimum lighting conditions and small screen projection. For example, its maker points out that the Kodacolor process, excellent in color rendition as it is, should only be used to record scenes made in bright sunlight or its equivalent in intense artificial light. Daylight scenes in the home, in the shade, on more cloudy days or under ordinary artificial light as yet cannot easily be made in color.

With these facts in mind, experiments were made by the authors in a two color variation of the three color Kodacolor system and the results were exceedingly gratifying. The first test was a one hundred foot film of a major operation taken under the ordinary operating lights with the addition of a five hundred watt incandescent spotlight. Calculations on paper indicated that the exposure at *f*/2 with this illumination would be sufficient but the color rendition was somewhat in doubt, since change was being made from the three to a two color system.

The result was first shown to a group of people unaccustomed to surgical work and, although they had just previously witnessed and approved a black and white film of a brain operation, they were amazed — and somewhat affected — at the realism and naturalness of the colored scenes before them. The tiniest spurt from a small artery showed up a brilliant red and each organ exposed had its characteristic shade; the silver gleam of the instruments showed up well against the rubber clad hands of the surgeons; the fidelity of the skin tints was remarkable and the detail was all that could be desired.

Later tests made out of doors proved that satisfactory pictures could be made under comparatively poor conditions but the color rendition, of course, was not so perfect as that of Kodacolor although it was identically as good as the results on the professional screen secured by the usual two color process; that is, the light blues had a greenish tint while shades of reds, browns and greens were exaggerated. This exaggeration of color, however, had rather a pleasing effect. The pictures were projected on a full sized screen but with illumination almost equal to that of black and white pictures. By cutting and mounting the needed filters, the cost (outside of a fast lens and the Kodacolor film) was only a few dollars.

The tricolor filters of Kodacolor in both camera and projector were replaced by filters of two colors having a red and green section, each covering one half of the lens opening. The colors of the filter sections were such that the addition of beams of light of equal intensity through both filters created white light. These were the same filters that are used in the professional two color processes and may be purchased at any large photographic store. Because of the arrangement of the sections, no special correction is needed in the camera objective but its diameter must be sufficiently large to make wide color bands behind the small cylindrical lenses of the Kodacolor film. Therefore, an objective having the diameter at least of an *f*/2 lens is necessary.

In the projector, the three color filter is simply replaced by a two color one and the optical system is unchanged from that of Kodacolor. Any projector with sufficient illumination, even though it may have an imperfect condensing system, may be employed with fair success where its use with

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Tinted tower and silhouette call for color filming

Ewing Galloway

Water sports as cine subjects

ARTHUR L. GALE

How to film them—at an "old swimmin' hole" or Palm Beach

A MURMUR of pleasure and praise from the audience usually follows the appearance of an attractive water shot on the home movie screen for there are few common subjects that yield more satisfying photographic results. This is even more true if the water background is combined with pleasing action. An ocean wave breaking, life stirring in the rock pools left by the falling tide, the baby caught by a shallow wave or a diver cleaving the water—all combine photographic beauty with attractive action. In addition, water sports offer splendid opportunities for unselfconscious portrait shots. It is difficult for the friend riding the surf board to be camera conscious or for the swimmer to stare into the telephoto lens. Thus, the surf, because of the natural action it stimulates, makes a superior background for agreeable scenes of friends and relatives.

The movie maker who, on his vacation, takes a camera to lakeside, beach or river may make both pleasing personal films and attractive sport and scenic reels and the movie maker who lives near the water during all the summer is in an enviable position. Even the city's open air pools or nearby beach resorts are worthy of far greater recognition than they get in amateur films.

Youth's delight in a leaf strewn pool is an unmatched subject

Warren Boyer

It is remarkable that more films of water sports and similar subjects are not made each year. They are by no means ignored but there is little tendency to experiment with their possibilities and still less to feature them as worthwhile themes. As a rule, a few shots of a group of people lying on the beach, a quick flash of a dive or a panorama of general activities on a lake are sandwiched between lengthy and excellently planned sequences of the trip to the resort, scenery, hotels, golf and other vacation activities.

Water sports and seaside subjects are ample themes for independent reels and no film brought back from a summer vacation will be more appreciated by home audiences. If filming time is limited or, for special reasons, other subjects seem more important, at least a full and leisurely sequence or a special section in a composite reel is justified.

For a separate reel or section of a longer film, almost any continuity treatment emphasizing the beauty of the setting, in combination with the dramatic thrill of the action, would be good. A cinematic study of a single water sport, such as swimming or diving, would, in itself, be a possible treatment. Monotony could be avoided by building up sequences and by working to a natural climax no less dramatic for being less obvious. Such a film might begin with a sequence to establish the location and general atmosphere. A semilong shot of pool or lake, including the casual action, might be followed by a medium shot emphasizing the scenic beauty of the place and, perhaps, incidentally showing a swimmer in foreground or off center in middle distance. Then could come a medium shot of diving tower or spring board in use. This might be expanded to include more semiscenic shots should the background warrant them.

Next could follow a sequential treatment of a dive. Usually on the amateur screen the action of a dive is a mere flash which stands alone without any significance. The dive itself is completed so quickly that no audience can get satisfaction from seeing it and it often jars instead of pleasing. Slow motion is very valuable but, in itself, is not enough to give dramatic value to the action.

The complete answer to this is to make the action of the dive the climax of a sequence which prepares the audience for it and builds up a feeling of expectancy. Slow motion adds immeasurably but, even without it, real dramatic effect can be obtained. The sequence could begin with a medium shot of the subject approaching the diving tower, the action being toward the camera. He would start to climb up. This scene could be followed by a little longer shot of him on the ladder, the camera being trained slightly upward and to one side of the tower, taking advantage of braces and beams of the structure to make an interesting composition. From this, a cut could be made to a telephoto shot taken from opposite the diving board. This scene would place the subject in a medium shot as he climbs over the ladder of the platform, walks slowly out on the board, pauses as he reaches the end and starts to raise his arms. Then could come a cut to a telephoto semicloseup which would carry on the action as the diver raises his arms and pauses just before the dive. Next could be a cut to a medium shot, either from the side or from the same position as the telephoto closeups. This, if practical, should be made at thirty two frames a second and, in this scene, would, of course, be the actual action of the dive. Just before the body strikes the water, there might be a cut to a near shot at the same camera speed. This scene would complete the dive and then could follow a medium shot as the subject comes to the surface and swims leisurely toward the camera. Obviously, unless the reel is being made by several cameramen, more than one dive must be filmed to get the various scenes necessary in building up the sequence. However, the action breaks up naturally and the scenes of the different dives can be spliced together to represent but one, without fear of awkwardness.

H. Armstrong Roberts

A slow motion shot reveals all the grace of the skillful dive

The treatment may be varied to fit the locale but two principles should remain unvaried—the splitting up of the preliminary action into leisurely scenes from different camera positions and the pauses before the diver springs from the board. A camera speed of sixty four frames a second might be used for the dive instead of thirty two if slower motion is desired. If this subject is to be part of a reel made up of a variety of topics, the audience should see the diver pulling himself out of the pool or reaching the shore.

If the reel is to be devoted to swimming and diving, following this sequence could come an impersonal title and then might follow a similar study of a woman diving. Next might come a study of swimming made by cutting from semilong shots of the swimmer to near shots and closeup details of the action. The reel could be climaxed by sequences of both subjects diving at once—this time handled with a slightly faster tempo. Abbreviation could be secured by eliminating the first part of the sequence in which the subject climbs the tower but not by eliminating the pause in the medium shot just before the dive. This general treatment could be adapted for other water sports and games.

The comparison of one water sport with another is a further simple and entertaining theme for summer reels. Sequences of surf board riding, aquaplaning, surf bathing and other sports could be connected with swimming and diving by stimulative titles. The reel should begin with the more usual activities and lead up to the more dramatic. If the material could be collected during several summers and from various sources, diversity of settings and locations would add interest and more individual themes could be developed. Then, the old swimming hole in the country, the city youngsters making the best of an industrial river, diving from a vacant or a disused wharf, the crowded beaches, such as Coney Island, could be contrasted with the glories of the tiled swimming pool, surf or, perhaps, even the odd customs of German and Austrian watering places or fashionable Lido or Deauville. The canvas swimming tanks on the decks of ocean liners, the native surf board riders of Hawaii and the distinctive characteristics of Maine, California and Florida beaches could be included in such a composite reel which, with the right titles, would be as entertaining as any professional short. The important point to remember is to build up adequate sequences of each type of subject. Qualities such as grace, speed, agility or evidence of training could be used as themes if traced by titles through sequences which exemplify them.

For the more general reel featuring a vacation near the water, the city heat, the sweltering crowds in the park, the dusty traffic jams and the children wading on the streets flooded by fire hydrants could be contrasted with the cool surf, bathing pool or lake.

Children at the seashore playing in sand and surf might well be the subject of a film. Medium shots of a sand castle, interspersed with near shots and semicloseups of the workers, could introduce a simple little film story. Another youngster might call to them to come into the water and the sand architects would desert their work. This could be filmed by cutting from a shot of the child calling to a scene of the others hearing; then could come a cut back to a medium shot of the water where all splash in. But, while they are playing in the water, a long wave might sweep over the sand castle. The children, seeing this, rush back in an effort to save their handiwork. In words, this sounds so simple as to be dull but, in movies, the cutting from one scene to another and the insertion of significant closeups will make an amusing little story [Continued on page 457]

Fine points for story filmers

PAUL D. HUGON

Suggestions for improving amateur photoplay results

THE spring driven camera — the type that requires no cranking — has solved what is, perhaps, the amateur film story producer's greatest problem, that of directing the actors at the same time he is taking care of the photography. It sounds easy to do both but, on trial, it is soon realized that Nature (or habit) has made one either a better cameraman or director but hardly both equally, since the two arts are almost opposed to one another in that vital requirement of tempo.

A cranking cameraman is a person who has a perfectly unruffled disposition, who can keep identical rhythm while watching an onrushing automobile or a Chinese laundryman's wagon, a love scene or a cliff blast. That complete equanimity required of the cameraman was the original cause of the division of functions between director and cameraman. With the automatic mechanism, all this is changed. Having placed lights and arranged reflectors, secured the focus, given the actors their exact range, taken the exposure with a meter and set the motor speed (if selective), the modern amateur producer is entirely free to devote his energies to pure directing.

He can even take part in the scene as an actor if he has gained sufficient mastery of his emotions to forget the camera while acting instead of worrying about its running down in the middle of the scene. But it is far better for the director to remain outside the plot so that he can watch the rehearsal through the finder, time it to a second and see that nothing untoward happens.

Assuming scenery, or whatever background is to be used, has already been selected, it might be said that the problem of lighting is one of the first to require attention. Anyone who has used a movie camera has probably discovered that the ideal lighting, whether artificial or natural, is not that which strikes the actors fully in the face. Front light is flat. It may give good results with wrinkled old people who use no makeup, as it fills up the shallower wrinkles, but it is never artistic. Good photography requires a great variety of tones from highlights to deep shadows, fully exposed and quite transparent, and this can be secured only with some combination of light on one side, reflector on the other and back light from above and behind. On observation of professional films on the screen, it will be noticed that some form of back lighting is almost invariably used. This takes the form of a light halo which outlines the head or shoulder against the darker background. With panchromatic film, that halo is full of detail and, with golden hair, it is particularly attractive but, unless the source of backlighting is weaker than front lighting, the result will be more puzzling than pleasant. In the studios, backlighting is produced by placing a spotlight in charge of an attendant on a high platform immediately behind and above the set. In home photography, the landing on a stairway can often be used for the same purpose. Make sure, however, that the lens field does not cut so close to the source of light that halation appears in the upper part of the film. If the back light is a little too low, shade the lens with a hat, holding the latter about a foot in front of the camera and a foot above the lens.

When focusing is necessary, either visually or by scale, some judgment must be exercised since "sharpness" is a relative term. If the scene reflects a bright light, a small diaphragm opening greatly increases the tolerance of focus which is then not a serious problem. But, if dull light obtains, the fast lens may have to be used wide open and the problem of accurate focusing arises, governed by several factors. The large stop opening produces in the scene many planes of varying sharpness, much as are sometimes noted in studio portraits in which the eyes are sharp, the nose fairly so and the ears much less. The focus, therefore, has to be set at the most important plane and this must be decided by the amateur using the fast lens. The further away the object, the easier it is to determine this plane because its tolerance or depth increases with the distance. If one of the visual focusing model cine cameras is available, it is easy to acquire skill in quickly bringing the focus to this principal "plane of interest." Set up the camera alongside a row of fence posts or pointing towards any series of objects that recur at regular intervals, say about five feet apart. By focusing on each in turn, a knowledge of the behavior of the focal planes of the lens at various diaphragm stops is quickly acquired. This knowledge will be of no little value when it comes to people and scenery, when the problem is "Which of these planes shall I focus." The rule is to focus for the principal *action*, whatever that may be—for the plane on which the attention centers. Usually it is the foreground but, if there are, for example, dimly illuminated figures in the foreground doing nothing but supplying atmosphere (as in a crowd scene), then the focus should be on the principals who may be in the second plane. And, in a scene of two lovers, backs turned to the camera and admiring beautiful scenery at sundown, the focus might well be on the scenery and not on the characters. Much experience in focusing can be gained, even without a camera, while one is walking or driving about. Acquire the habit of looking at surroundings in terms of planes, mentally measuring distances, and the principal plane in any scene—the one which needs critical focus—will be recognized.

To avoid those distressing "panorams" and "tilts" (which are always intolerable unless they are significant and intentional), it is necessary to give the actors their exact range. It should not be necessary to touch the camera during a scene; far better, if the range is too great, make successively a longshot (to "place" the locale) and a closeup (to intensify the action). When dealing with beginners who have no idea of range, one may place a piece of furniture in such a way at each limit of the range of action that it will not look "planted" and yet so that it does not have to be used in the scene. The artists are then warned that the object is out of bounds. This is easier than placing strings to form a triangle, the apex of which is the camera, or than placing battens on the floor, artificial range setting devices which have the knack of finding themselves right in the scene, owing to some trifling move of the camera during rehearsal.

One can roughly estimate the range even without camera or finder by opening rather loosely the first two fingers of the right hand and placing them horizontally close to the eye. The angle formed by two fingers is approximately that recorded by the average one inch lens on 16 mm. film. This trick is often handy on location to ascertain whether or not a proposed setting will be included in the camera angle. The director who is forever mentally rehearsing will practice this method even when he is not actually producing as it will reveal the picture possibilities and limitations under a wide variety of circumstances.

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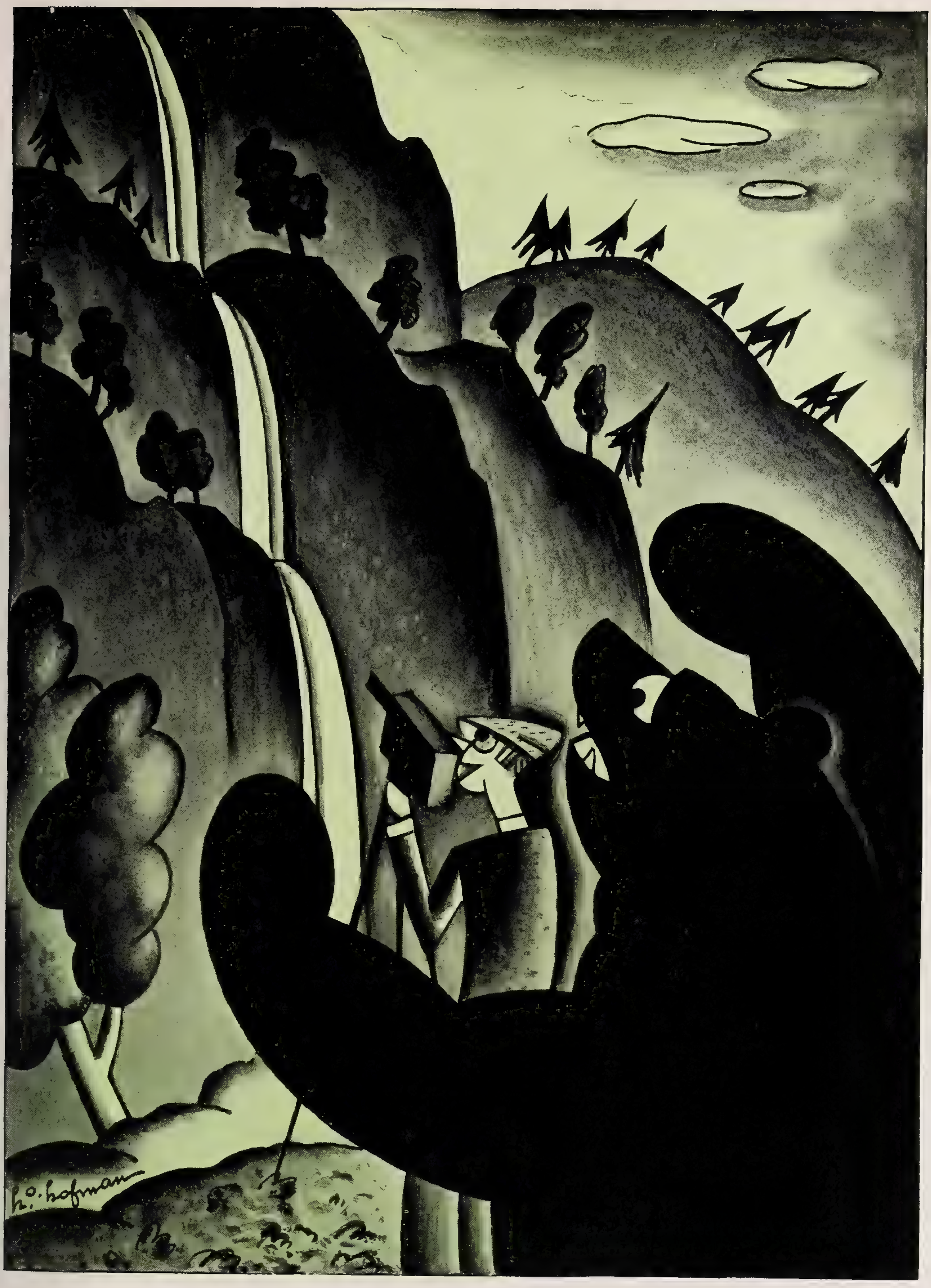

A bear of a picture!

The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Stunt of month ■ Wherever a cine camera goes to camp this summer, there will be a splendid opportunity for a campfire scene, taken at night. Thus the movie record of the summer's trip will be rounded out by a shot which cannot fail to be unusually effective on the screen and which will definitely establish the camp atmosphere by preserving the memory of one of its most attractive features. Of course, the light from the campfire alone will hardy be adequate to bring out in sufficient detail the faces of a crowd gathered around but, with a single half minute or one minute flare, the amateur can make a very convincing camp fire effect that will clearly show the surrounding subjects. The stunt is to build the fire between the camera and the flare, in other words, to place the flare on the far side of the campfire. Arrange to build the fire in a suitable location on a slight rise in the ground. Directly in front of this location, dig a small hole in the ground and place the flare upright in its holder by banking the earth around its base. Set up the camera on its tripod on the opposite side in such a position that the flare is completely hidden from the lens. All is now ready to group the subjects in a semicircle around the fire so that they are all included in the camera finder. Then, when the flare is lighted, the light will seem to come directly from the fire. A very interesting fadein and fadeout effect may be made by starting the camera at the time of lighting the flare fuse. This will burn for a second or two before the flare proper is ignited, giving a fadein from almost darkness, in which only the flickering flames of the fire are seen. If the camera is left running until the flare dies down, the reverse effect can be had at the end of the scene. If a stop of $f/3.5$ is used, the subjects should not be placed farther than fifteen feet from the flare.

Publishers

Right use of flares is secret of summer campfire filming

Color with a turret ■ The adjustment of a fast lens for Kodacolor should demand special attention if this objective forms part of a turret combination of three lenses. Such a lens, once placed in one of the three possible turret mountings, should remain in this location thereafter. A fast lens, which is critical in focus at wide apertures, should have its scale checked with relation to the camera in which it is to be used. This can best be done for the camera owner by the dealer who sells the lens. This ruling applies to the location of the lens on the turret as well. Select a place in the turret in which the lens diaphragm and focusing scales may be most conveniently read when in operating position. Then have the lens checked in this position and keep it there. This practice is highly advisable with any fast lens in a turret, but is imperative when using the fast lens adapted for Kodacolor. For, having once adjusted the color filter so that the color bands are absolutely vertical, the only guarantee that they will remain so is that the lens be not removed from its place in the turret. A gauge is supplied for setting the color filter; this should be used for the first adjustment and any time subsequently when it is suspected that the adjustment has been altered. If the vertical position of the filter bands is disturbed, the image will lose in color value. It is very discouraging to have a promising color picture spoiled because of lack of attention to this detail. The vertical position of the color filter in nonturret cameras is, of course, fixed by the manufacturer.

Heat ■ High temperature is a natural enemy to camera and film. It is of prime necessity to protect photographic materials from light which might cause fog, and the accompanying coolness of shadow is also good for them. Although the camera is supposed to be light tight, it is not wise to let it lie in the open sunlight for any length of time. Look for a cool, shady spot in which to leave it when not shooting. If none is immediately at hand, keep the camera in its case or covered under a black cloth or coat. Keep spare rolls of film in a cool place in the house and load the camera in a sheltered spot. After a film is exposed, send it to be processed as soon as possible.

Stop systems ■ Most amateurs know that the diaphragm opening of a lens as marked on the other barrel have some relation to the focal length of the lens. Focal length is the distance

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Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

New club bulletin ■ A new club bulletin has been prepared by the Amateur Cinema League. This bulletin, available without cost to amateur movie clubs whose officers have been reported to the League, enlarges upon recent successful club activities for the benefit of clubs that may not yet have tried them. Material was gleaned from the actual experiences of clubs so that all of the suggestions are entirely practical. The stunts and contests discussed are guaranteed to bring members to meetings. If your club is struggling to keep up attendance, read this bulletin carefully; if your club is one of the most successful, the variety of ideas included in the bulletin will always be welcomed for their interest by members.

Well started ■ The San Francisco Amateur Motion Picture Club has been successfully launched with a membership of one hundred and fifty movie makers. A constitution and bylaws have been prepared and pioneer officers chosen. Dean S. Donaldson is president; Truman Bailey, vice president; V. G. Skinner, secretary and treasurer; H. McKay, corresponding secretary; F. W. Kolb, chairman of the program committee; Gordon Mitchie, chairman of the membership committee. The leaders in the preliminary work were J. J. Fischer, chairman of the organization committee; Herbert Luhn, chairman of the finance committee; Henry Fazakerly, secretary of the organization committee. The staunch support of leading movie makers and dealers in San Francisco and G. A. Young, vice president of Camera Craft Publishing Company, was extended.

Shore deeds ■ Dealing with the adventure ashore of a marine hero, a story, not as yet titled, is being produced by the Cinema Club of Toledo, Ohio. Miss Nagene Searle, author of *Cock Of The Walk*, is directing the picture, Dwight F. Blue, is supervising it and Arthur Lemke and Harry Nehring are cameramen. In the cast are Jean Shaible, Virginia Searle, Don Patterson, Gordon Sedgwick, Curley Huber and Robert Saelzler. At recent club meetings, *The Double Cross* and *The Lugger* were projected for members of this Toledo organization.

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Artkino—Burbank, California

Still illustrating title of film, "The Power Of Suggestion"

Bungler blues

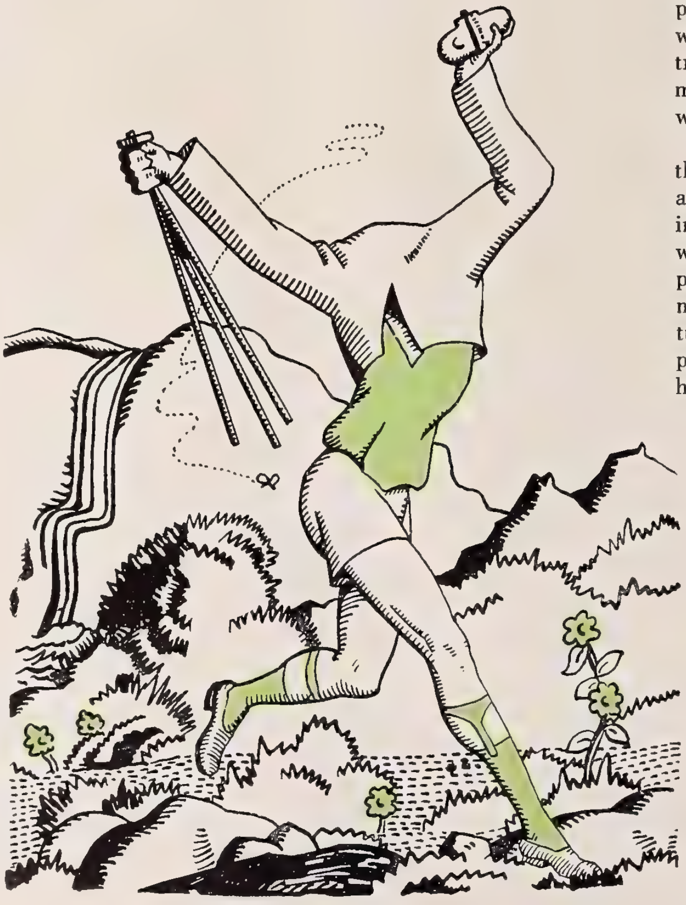
C. A. MERA

Wail of a filmer who read wisely but not too well

EVERYTHING would have been fine if I hadn't read page 651 in the October MOVIE MAKERS or if I had followed the instructions instead of trying to improve on them but, now that I have to stay about the house for a few days waiting for my legs to recover from the briar scratches (to say nothing of the poison ivy), I think it only fair to tell what happened and to let you know the dangers that lurk in departing from instructions which have obviously been prepared by experts with long experience.

Our club picture, *Loafs And Fishes*, was nearly finished and I was selected to get a few pastoral scenes to help build up an atmosphere of rural charm. The shot I was after was a little waterfall through the stone arch of an old bridge, framed by the drooping bough of a big willow tree, and it would have been a beautiful scene if so many distressing things had not happened to prevent my getting the shot.

The attack of the wasps stimulated me to surprising speed



I had hardly started the camera when it jammed but I was not seriously concerned because just that morning I had reread the article in MOVIE MAKERS telling how the film could be saved by converting one's coat into a changing bag, using rocks to hold down the edges of the coat and working through the sleeves. It was a warm day and, having no coat, I reasoned that, if working through the sleeves of a coat was easy, it should be that much more so to work in the, what seemed to me, more practically arranged space provided by a pair of trousers.

The plan was to remove the trousers, place the camera in the seat, then pull the belt up tight to exclude the light. By reaching through the legs, I would have ample space to open the camera and adjust the film by correcting the error I had made when loading, altogether a most simple, practical plan.

I selected a spot that was both shady and secluded, the shade to prevent the presence of the excessive light and the seclusion to avoid any possible interruption. A casual observer, not familiar with the technique of our art, would probably misunderstand the reason for my unusual appearance. I had finished practising the procedure before tightening up the belt when I heard a very pleasing, but to me alarming, feminine voice say, "Here is that lovely spot I was telling you about, Ethel. Call the rest of the girls." With my arms in the legs of my trousers and my camera in one hand, I picked up the tripod with the other and retreated into the dense undergrowth as quicky as possible with the intention of rearranging my attire and reaching the road the other side of the woods. Unfortunately, I brushed against a nest of the Vespa, or common yellowjacket, which I had failed to observe, my field of vision being greatly restricted by the manner in which I was wearing my trousers. The undergrowth consisted largely of wild blackberries and other thorny vegetation but the sudden and unwarranted attack of the wasps stimulated me to a rate of speed that was indeed surprising, considering the nature of the terrain I was traversing and the impediment offered by the inconvenient way I was carrying my camera and tripod, the legs of which assumed the most astonishing angles at each contact with some new obstruction.

The wasps entered into the spirit of the chase with the utmost enthusiasm and I still had a very creditable following when I emerged in a clearing which, I subsequently learned, was a pasture belonging to a farmer of the most suspicious and disagreeable nature. To protect myself as much as possible from the malignant insects, I had buried my face in my trousers, but I knew from my accelerated speed that I was now on open ground and might soon be in a more populated section, a situation which caused me grave alarm. These thoughts were interrupted by a peculiar thumping and, for lack of a better word, sloshing sound. Upon looking up from under my pants, I observed that I was preceded by a number of cows which obviously had become alarmed at my sudden and strange appearance.

Almost at the same instant, I saw a roughly garbed man leave the seat of a small tractor some distance away and approach me rapidly, gesticulating in the most threatening manner and, the wasps by this time having found a more profitable occupation, I brought myself to a stop as soon as my momentum would permit. Our interview was very brief; in fact it could hardly be dignified by that term, my contributions to the

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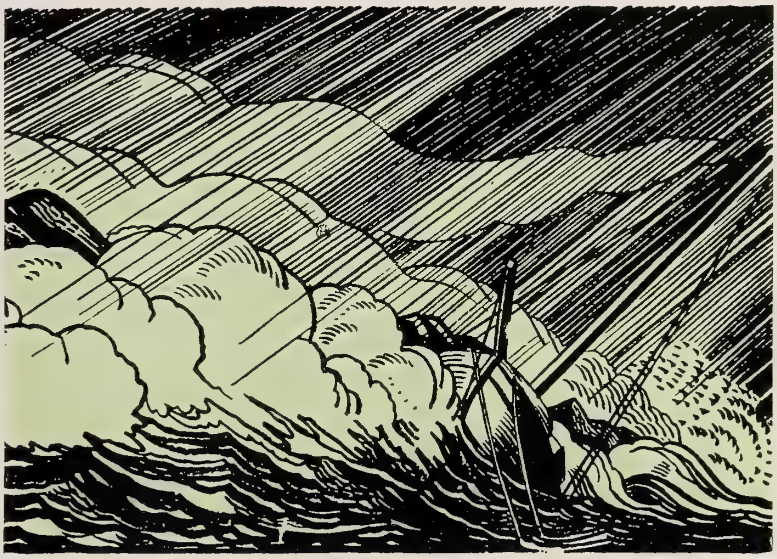
Educational films

LOUIS M. BAILEY

Medical, industrial, school, civic, church welfare & other uses

Art aid ■ To record his Greenland expedition, so admirably described and illustrated in *N by E*, recent Literary Guild book, Rockwell Kent, artist, writer and explorer, carried with him complete 16mm. filming equipment. If Mr. Kent's ability as a cinematographer equals his power as an illustrator and writer, much of potential beauty and educational import was lost when the valiant *Direction* went to pieces on the rocks off Greenland and with it was destroyed almost the entire film supply of the party, which episode Mr. Kent describes in an unforgettable chapter of his book. Concerning the film, he reports, "After exposing a few hundred feet of film on my way to Greenland, I was forced to leave it and all the unexposed film that I took with me on board our boat when it sank. Although we recovered practically all of the film afterwards, the tin boxes had been penetrated by the salt water. I assumed that all the film was worthless and left it in Greenland. I did, however, save my camera. In it was a partially exposed film. With what remained of that film, I photographed our boat as it pounded on the rocks a few minutes after I had gotten to land. It was a very black day and pouring rain, and the picture that I took is no good from a photographic standpoint but interesting enough as a record of the sinking of our boat." Perhaps it was the 16mm. record of the "black day and pouring rain" and of the boat "as it pounded on the rocks" that recalled these events with such vivid clarity when Mr. Kent returned to Ausable Forks, N. Y., to write his book. If so, this author is another of the many to utilize 16mm. film as an aid in recalling the details of distant places and events for literary or other forms of artistic production.



Brewer, Warren and Putnam

Rockwell Kent filmed as well as drew the wreck of the "Direction"

Medical ■ Movies as a means of scientific research and of recording research technique were demonstrated recently by Dr. A. E. Ebeling of the Rockefeller Institute for Medical Research who spoke before the New York Section of the American Chemical Society in the Museum of Science and Industry on the development of a technique which makes it possible to film the actual growth of living cells, both normal and malignant, and promises to open new vistas in the study of diseases such as cancer. Dr. Ebeling, a member of the staff of Dr. Alexis Carrell in the department of experimental surgery of the Institute, illustrated his lecture with the film, *The Structure Of The Living Cell.* Former methods for the study of living cells, Dr. Ebeling pointed out, were inadequate because of the lack of a satisfactory way of obtaining protographs of cell growth without interfering with the cell's development.

■ To illustrate an X-ray technique for the examination of the newly born, League member David R. Bowen, M.D., of the X-ray Laboratory of the Pennsylvania Hospital, Philadelphia, reports plans for production of a 16 mm. film.

■ *A Safe Raw Milk*, a six reel 16 mm. health film illustrating the value of a truly clean food, produced by League member K. F. Meyer, M.D., for the San Francisco and Alemeda County Medical Milk Commissions, was shown in Philadelphia on June ninth at the annual meeting of the American Association of Medical Milk Commissions and Certified Milk Producers' Association of America and was enthusiastically received. The filming of the procedures necessary to render safe a raw milk was undertaken to familiarize the medical and allied professions with the extreme precautions taken in the production of certified milk and, as the requirements are national in scope, the film can be used by any county medical society and will be shown frequently, according to Ina M. Richter, secretary of the Hooper Foundation for Medical Research, University of California, of which Dr. Meyer is director.

Illustrating a nervous disease in horses and the experimental reproduction thereof in laboratory animals, a thousand foot, 16 mm. film has also recently been produced by Dr. Meyer and is used extensively for teaching and demonstration purposes. Other 16 mm. films, including one on the California Canning Inspection Service, will be used during the coming academic year at the University of California, Dr. Meyer reports.

Industrial ■ Fifty-two percent of sixty two industries, represented by 434 companies, were, in 1930, using 16 mm. film, according to Maynard L. Sandell of the Eastman Kodak Company as indicated in his paper, *The Use Of 16mm. Movies In*

[Continued on page 446]

Cine wrangling

CHARLES J. BELDEN

How to "rope" good films out where the West is still West

TO the movie maker with pioneering instinct who delights in exploring the unbeaten paths of the wilds, the great empires of the western range country offer untold possibilities for filming. It is not, of course, necessary to cross half a continent to find the peace and restfulness of wild beauty but most Americans have just enough "covered wagon" blood in their veins to feel the call of the vast sage brush country beyond the Mississippi River.

The days of the frontier and the "wild and woolly West" are gone but, in the more remote range country of Wyoming and the other western states, the picturesque surroundings of a quarter century ago may still be found. Contrary to popular belief, the cowboy still rides the open ranges and, notwithstanding the changes that have been wrought in the cattle industry, there is still romance to be found in the hardships and pleasures of the present day cowpuncher. Answer to the call of the west is daily being made easier by the conversion of many of the old cattle ranches into so called dude ranches for the accommodation of eastern visitors. On these ranches, calves are roped and branded, broncos are ridden and cattle are handled much as they were thirty years ago. Here may be found action and picturesque settings that will delight the heart of the most blase and critical cinematographer whether he be an amateur or a professional.

Charles J. Belden

Dude ranches offer endless action for the amateur filmer

In planning the continuity for a ranch film, the general rules for a travel film can be followed to some extent but there is an excellent opportunity here to utilize a treatment that will prove more interest holding than is possible in the film of a prolonged journey. The film might be called *A Day On The Ranch* and the more interesting action and scenes of a month's stay condensed into a single day. It will be a pretty active and strenuous day, to be sure, but progressive action, starting in the early morning and carrying through till late evening, will hold the film together.

Of course, it would be well to first of all establish the location of the ranch by means of a distant shot of the group of ranch buildings to show their relation to the surrounding country. If there are some high mountains in the background, choose a location that will show these up to advantage. In making this shot, wait for a day when the atmosphere is clear and the blue sky is dotted with fleecy clouds. From the long shot, fade to a medium shot of the main buildings and then to a closeup of the ranch name which is usually decorated with one or more of its brands. Having established the main features of the ranch and its location, the activities of a day on the ranch might start off with a fade in of a sunrise. It would further emphasize the start of a day to film a rooster on the fence of the chicken yard against a sunrise sky, greeting the beginning of the new morning.

The first human activity around the ranch is embodied in the horse wrangler, probably Shorty or Slim by name, who rolls sleepily out of his blankets in the bunk house, slips on his overalls, high heeled boots, silver mounted spurs and, pulling on his five gallon hat, walks to the corrals. Here he ropes Snakey Jim, a veteran cow pony of many a round up, kept overnight in the corral, puts on his bridle, tosses the stock saddle into place and is off on a lope to "jingle" (western vernacular for driving in) the saddle ponies from the horse pasture. There is opportunity here for some nice shots of the group of saddle horses as they are driven into the corrals under the slanting rays of the early morning sun. Then, when Snakey Jim has his saddle removed, be sure to get a shot of that exbronco as he rolls on his back, arises, shakes himself like a dog and trots off in the direction of a cooling drink. At this point, the mess house cook emerges from the kitchen to give the signal for breakfast and this offers possibilities for closeups of the cook, the bell or other noise maker, or, perhaps, a plate of steaming hot cakes.

After breakfast, horses are roped for the day's ride and, in the course of bridling and saddling the younger horses, there is usually plenty of action for a movie camera. Some of the horses will undoubtedly give vent to their excessive spirits in the form of bucking for the first few minutes they are mounted and this, of course, makes excellent movie material, especially if a rider

[Continued on page 440]

Critical focusing

Technical reviews for the amateur cinematographer

"City Streets" ■ Cinematics: this Paramount picture, directed by Mammoulian, contains a great deal of the combination of direction and camera work occasioned by his effort to make the professional movies into a medium of artistic expression. Often the result, as in many instances in this gangster picture, is not particularly germane to the story but rather something of a decorative excrescence. For example, while a gangster is arranging the details of his alibi with the wife of the man he is about to murder, the camera deserts the characters for a considerable portion of the conversation and wanders off, taking closeups of statuettes of cats with which the apartment is adorned. These still life studies are pleasant but the repetition of the rather obvious symbolism is not necessary. On the other hand, this discursive camera technique provides a nice introduction to the picture. The camera follows the bootleggers' trucks as they are driven through the city streets at night. After this come several interesting shots of machinery in the brewery and bottling works from which the camera passes to a near shot of one of the characters in the story. There are many other examples, both good and bad, and the amateur will find more interesting cinematic devices in this than any other gangster picture, but they should be studied critically from the viewpoint of artistry, or lack of it, in telling the story.

Paramount

Use of symbols loses effect when obvious as in "City Streets"

"Maltese Falcon" ■ Passage of time: as the villainess and one of the numerous villains of this Warner Brothers mystery melodrama engage in an embrace, the scene is cut to a closeup of a phonograph record being played. The end of the record comes, but neither of the characters, still unseen, attempts to stop it and the needle continues to scratch raspingly until the scene fades out. The next shot opens with the following morning, heedless passage of time having been subtly suggested.

"Indiscreet" ■ Passage of time: another simple and effective method of indicating a time lapse is offered in this United Artists feature. One sequence of action ends on a New Year's evening when the heroine, looking out of the window on the street below, watches the midnight revel which she has deserted. This dissolves into a scene of what she sees and hears—streamers, confetti, bells ringing and so on—then subsides and commences anew as three paper cutouts of the numerals 1929, 1930 and 1931 flutter past the camera in semislow motion.

"Trader Horn" ■ Scenic photography: Metro offers many beautiful scenes in this African (and Hollywood studio) film, especially notable being those of a great waterfall, spoiled only when the actors preempt the foreground. Fine filter shots of cloud formations add scenic beauty.

Animal telephotography: many of the scenes of this film were obviously made in Hollywood by means of some trick process and amateurs will be chiefly interested in these because of the regrettable manner in which they fall down. Such sequences are a most cogent argument for the general amateur practice of filming the genuine.

Continuity: the first part of the film is given over to a long lecture from Trader Horn to a companion, designed to establish the locale and character of the African scene. This is followed by further exposition on the subject of various animals which conveniently parade, one after another, across the veldt. Such an opening treatment is tiresome and obstructs the story action.

"Movie Memories" ■ These movie scenes of past fashions and the activities of a bygone era, presented in the film

[Continued on page 459]

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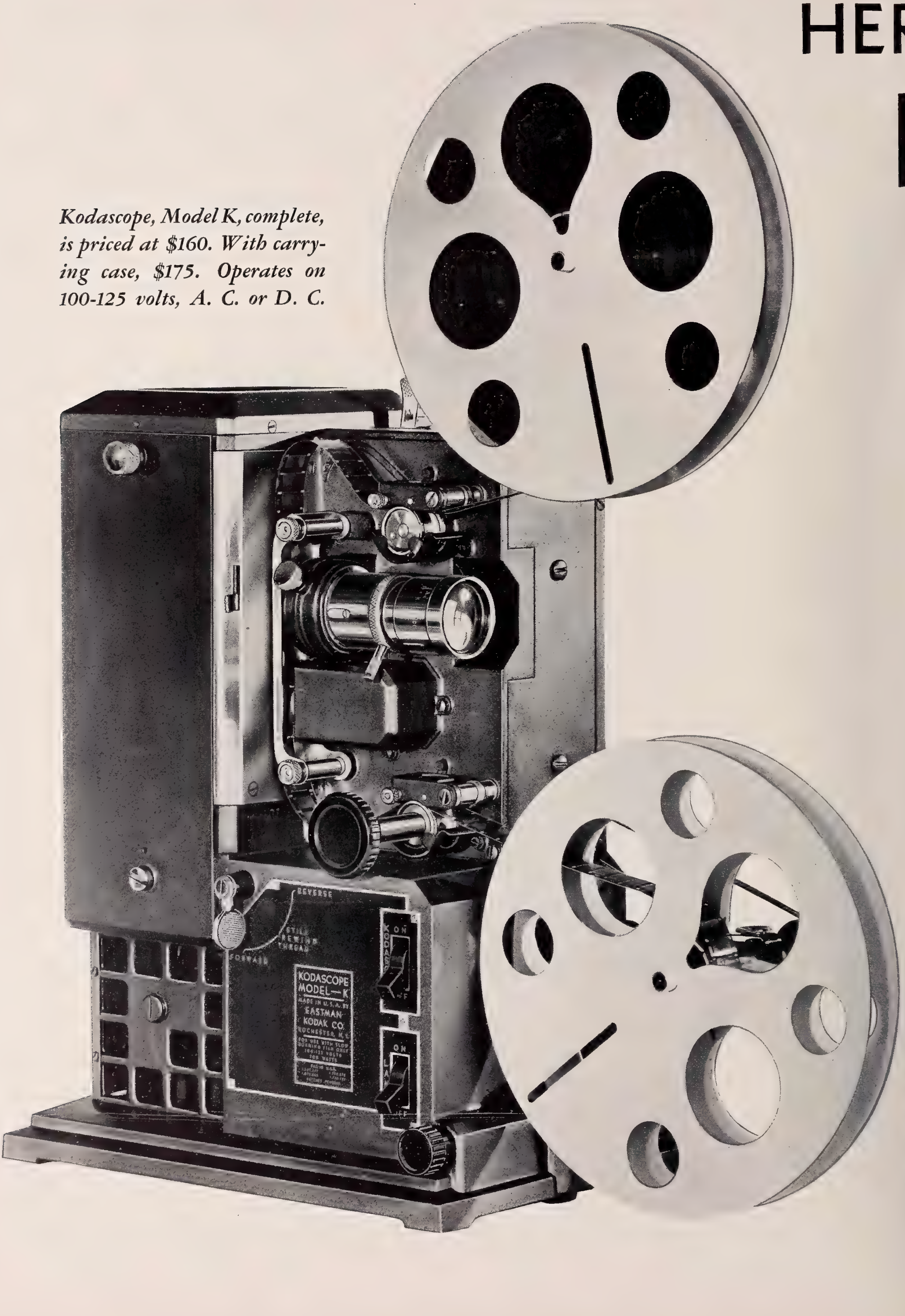
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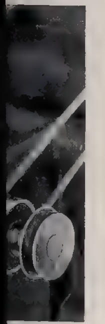

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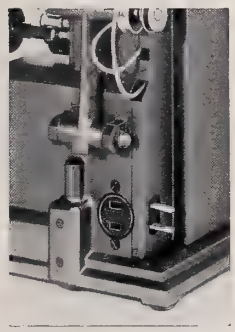

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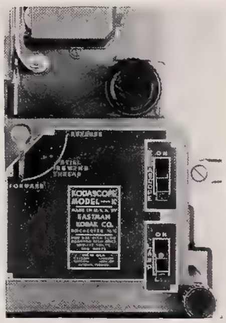

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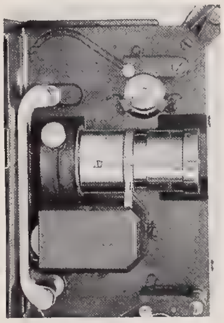
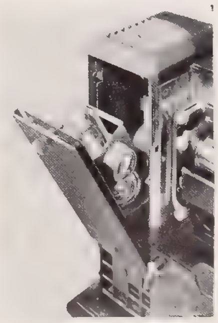


Detail of lens mount. Lenses of various focal lengths for the Model K are instantly interchangeable.

An ammeter is standard equipment on the "K." It is indirectly illuminated during projection.



The lamp can be replaced and the optical parts cleaned by opening this hinged door to the lamp house.

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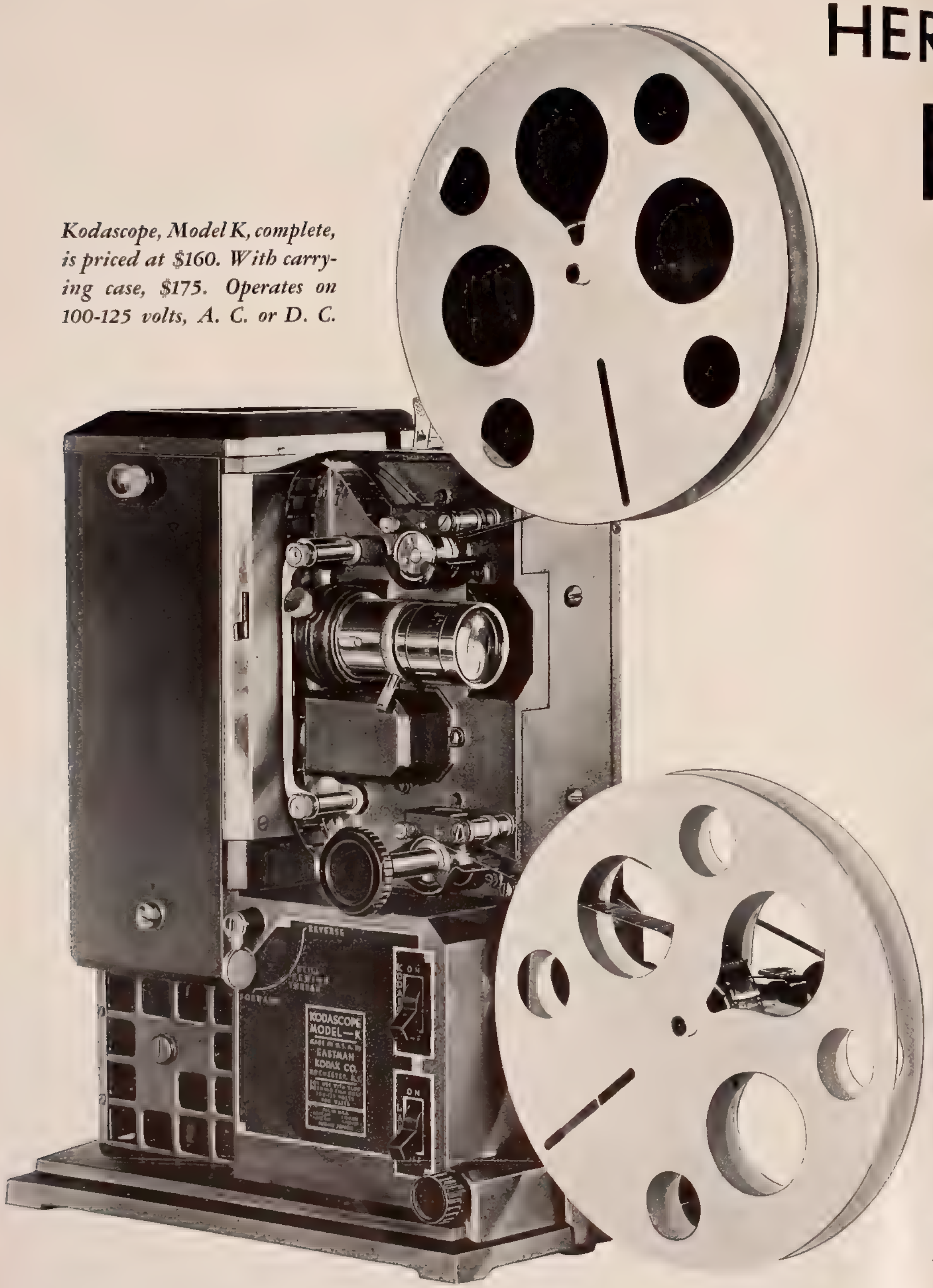

Kodascope, Model K, complete, is priced at $160. With carrying case, $175. Operates on 100-125 volts, A. C. or D. C.

YOU are invited to see the new Model K—compare it with any home movie projector, regardless of price. To make the test still more severe compare it with your own ideas of what the ideal projector should be. Then note how Eastman engineers have met the standards you set.

You ask for maximum screen brilliance! Model K has a new and improved optical system. Illumination is direct and furnished by a special 260-watt lamp. It gives you a quality of projection matched only in the modern theater.

You *don't* want stray light to leak from the lamp house. The "K" has a lamp house that's light-trapped ... an advantage always, and a big one when showing Kodacolor.

Your ideal projector would include a cooling system that's really efficient. On the "K" there's a new-type fan. Even after hours of running, the lamp house will not overheat.

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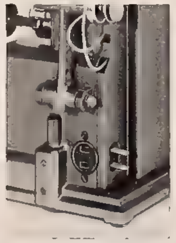
Model K is supplied with a 2-inch lens for maximum black and white brilliancy. Other lenses of various focal lengths, for both Kodacolor and black and white, are available as extra equipment. They are instantly interchangeable.

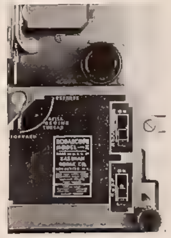
Model K, complete with two 400-foot reels, film splicing and oiling outfits, costs but $160; or $175, including carrying case.

See the new Kodascope in action at your dealer's! You'll readily agree that for super-brilliancy ... smooth, quiet running ... operating simplicity ... Model K is unrivalled. Eastman Kodak Company, Rochester, N. Y.

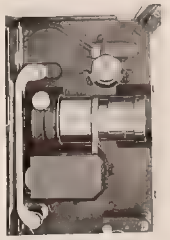
This rewind release and brake — exclusive with the "K" — assures the film winding tightly on the supply reel.



Receptacle for plugging in a table or bridge lamp that works alternately with the Kodascope lamp.

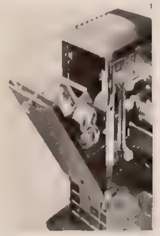


Control panel. All important operating controls on the "K" are right at your finger-tips.



Detail of lens mount. Lenses of various focal lengths for the Model K are instantly interchangeable.

An ammeter is standard equipment on the "K." It is indirectly illuminated during projection.



The lamp can be replaced and the optical parts cleaned by opening this hinged door to the lamp house.

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■ FOR SALE—New and used 16 mm. sound pictures—comedies—cartoons, etc. Also used cameras—silent and sound projectors and amplifiers. Send for complete list and prices. PITMAN HOMOVIE SERVICE, 45 Summit Ave., Salem, Mass.

■ ARRI PRINTER of latest motor driven type, 16 mm., and complete STEINMAN developing system, including three tanks and developing rack. Original price of entire outfit was $175.00. Will sell for $90 and send prepaid. F. G. CLEVELAND, Belmont, Mass.

■ UNMATCHED VALUES, for quick sales. Cine-Kodak B, *f*/1.9, $80.00; Filmo 70 *f*/3.5, three speeds, case, $85.00. Both in fine condition. BOX 122, Movie Makers.

■ KODATOY projector with motor, $15,00; Filmo projector, 200 watt, round base, $80.00; Filmo projector, 200 watt, variable resistance and ammeter, $115.00; Kodascope C projector, 100 watt, $30.00; Kodascope A projector, 200 watt, $75.00; Victor camera, 1" *f*/3.5 lens and case, $85.00; Ensign Auto-Kinecam camera, 1" *f*/2.6 lens and case, $65.00; Filmo camera, 3 speed, 1" *f*/3.5 lens and case, $90.00; 2" *f*/3.5 Cine Velostigmat, focusing mount, $22.50; 1" *f*/2 Schneider lens, focusing mount, $15.00; 1" *f*/1.5 Wollensak lens and Kodacolor filters, $50.00; 3¼" *f*/3.3 Wollensak telephoto, focusing mount, $45.00; 4" *f*/4 Wollensak telephoto, focusing mount, $30.00; 3" *f*/4.5 Wollensak telephoto for Cine Kodak B, $20.00; B & H Film Editer, complete, $22.00; B & H Character title writer, $20.00; Cinophot exposure meter, $4.00; Dremophot exposure meter, $5.00; Dist meter, $5.50. WILLOUGHBYS, 110 West 32nd St., New York.

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■ WANTED: 16 mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

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■ SALESMAN wanted for our new 16 millimeter camera that we are about to place on the market. We have the right proposition, salary and commission for a high grade man. All information will be kept in strict confidence if you will give the necessary information in your first letter. KEYSTONE MFG. CO., 288 A St., Boston, Mass.

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■ ATTENTION, SPORTSMEN—We will take in trade good cameras, microscopes, telescopes and high grade firearms on Bell & Howell, Eastman, Victor, Carl Zeiss Kinamo, Pathex and all makes of new motion picture equipment or Graflex and other cameras. All makes of binoculars. 1931 models. NATIONAL CAMERA EXCHANGE, 5 So. 5th, Minneapolis, Minn.

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■ WANT FILMO LIBRARY SUBJECTS following titles: FRAMED, BETTER HALF, HOLD STILL, MISTER CHUMP, DELICIOUS REFRESHING; Pathegrams, HOUSE OF MYSTERY, PLEASANT JOURNEY, FAST COMPANY. HARRY GOODWIN, 325 North Park, Tucson, Arizona.

FILMS FOR SALE

■ EXCHANGE—Library films, 400 foot, 16 mm., beautiful comedies and dramas in excellent condition. $1.00 per reel. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ 16mm. films, 100 ft. subjects, 50c each; 400 ft., $2.00. Many different subjects. Mailed for screening; if satisfactory, remit. HELEN FERGUSON, Box 84, Heber, Utah.

■ SOUND reels. Ten of the latest Bell & Howell and Pathe subjects; all perfect; not a scratch or film splice; all long subjects; price, $15.00 a subject, reel and disk; send for the list. COHENS, 1122—11th Ave., Altoona, Pa.

MISCELLANEOUS

■ SEND in your 100 ft. films, and with 75 cents receive another film of the same length. Must be complete subjects and good condition. EXCLUSIVE FILM EXCHANGE, 732 S. Wabash, Chicago, Ill.

■ COMPLETE your 16 mm. pictures with printed titles, 35c each for 10 words; 3c each additional word. Free samples. MIDWEST TITLE SERVICE, 4304 Holmes, Kansas City, Mo.

Cine wrangling

[Continued from page 436]

is unfortunate enough to be "unloaded" from his horse.

In the cool of the morning, the riders start off to round up the cattle for branding and many effective shots can be made before the sun gets too high in the heavens. It is, perhaps, not an exaggeration to say that the average camera user seems to fight shy of early morning or late afternoon photography, yet it is at these times that some of the most pleasing results are obtained. During the early hours of the morning in the summer time, the light is soft and the shadows are long. These conditions make for very pleasing gradations and, with the stop opened toward its fullest, underexposure need not be feared. By shooting at an angle to the sun, some very effective results can be obtained. Of course, care must be taken to shield the lens from direct sunlight with a lens hood or the shadow cast by a convenient tree.

After the cattle have been rounded up at the branding ground, closeups of building the branding fire and of heating the irons should be made, then a few shots of the roper as he rides into the herd of cattle swinging his lariat above his head and, finally, a closeup of the loop as it settles about the neck of a calf. There is a lot of action as the calf is unwillingly dragged toward the fire, for the throwing and branding of these lusty young beef animals is almost as strenuous as a football scrimmage. As a finale to the branding, make a closeup of a calf as it finds its mother.

As the riders leave the branding ground, the cattle scatter out over the range once more and this gives an opportunity to make a few scenic shots of the mountains and also to cut in some wild life scenes. Arriving back at ranch headquarters, there are many human interest subjects available such as the feeding of orphaned calves or lambs or, perhaps, of some young antelope that are are being raised on a bottle. Films of young animals of any sort always have a tremendous appeal and a comic situation is enhanced a hundred percent if it deals with a colt, a calf or a little pig.

A good movie subject will be found in the loading up of a string of pack horses with salt for the cattle up on there summer mountain range.

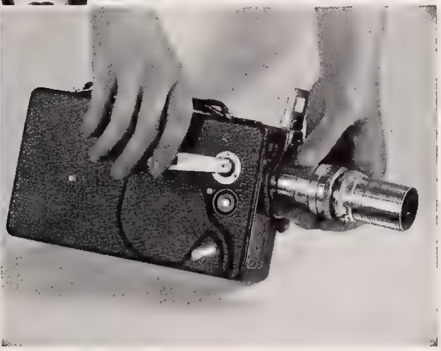
A fitting closing sequence to a ranch film might be of a group of cowboys pitching horseshoes in front of the bunk house at sunset or a lone cowpuncher on a chair tilted back against a log house, strumming on a banjo.

Action Far Off » » »
or Close up

The 15 mm. f.2.7 Wide Angle Lens is useful indoors or out or increasing the field of view. Price, $45.

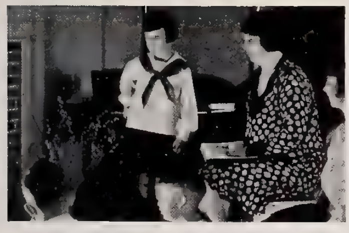
Ciné-Kodak, Model K, has interchangeable lenses, half-speed device, two finders. Camera and carrying case to match in black, gray, blue, and brown. Price with f.1.9 lens, $150; with f.3.5 lens, $110.

Below—The new 4½-inch f.4.5 Telephoto Lens enlarges the image on the film, four and one-half diameters. Price, $60.

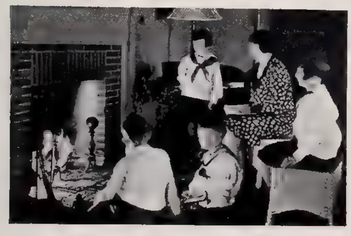


You get Both

with the Ciné-Kodak, Model K, and its interchangeable Telephoto and Wide Angle Lenses



These views show how the Wide Angle Lens increases the picture range. Above—This represents the range you'd get with the 25 mm. f.1.9 lens. Below—Using the 15 mm. f.2.7 lens at the same distance you'd get this much more in the picture.

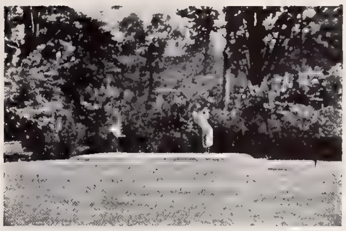


YOU want to convert distant action into a near view? Easy enough with the Ciné-Kodak, Model K. Slip off the regular lens...slip on the new 4½-inch *f*.4.5 Telephoto. Then, though your subject may be but a speck in your regular finder, it's of satisfying size on the screen. With this equipment, you'll get many a picture that you would otherwise have missed.

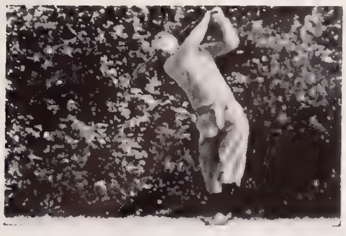
Or perhaps the shot you want is indoors—a small, crowded room—where you can't stand far enough away to include all your subject in the finder of your regular lens. But you'll get all the picture with the "K" and the 15 mm. *f*.2.7 Wide Angle Lens. Like the Telephoto, it slips on and off the "K" in a jiffy.

Ciné-Kodak, Model K, is supplied with either the fast *f*.3.5 or the ultra-fast *f*.1.9. The latter equipment is, of course, more versatile, for it enables you to make Kodacolor, and to get the utmost usefulness from Ciné-Kodak Super-sensitive Panchromatic Film.

You'll find any Ciné-Kodak dealer eager to point out the features of this home-movie camera. Eastman Kodak Company, Rochester, New York.



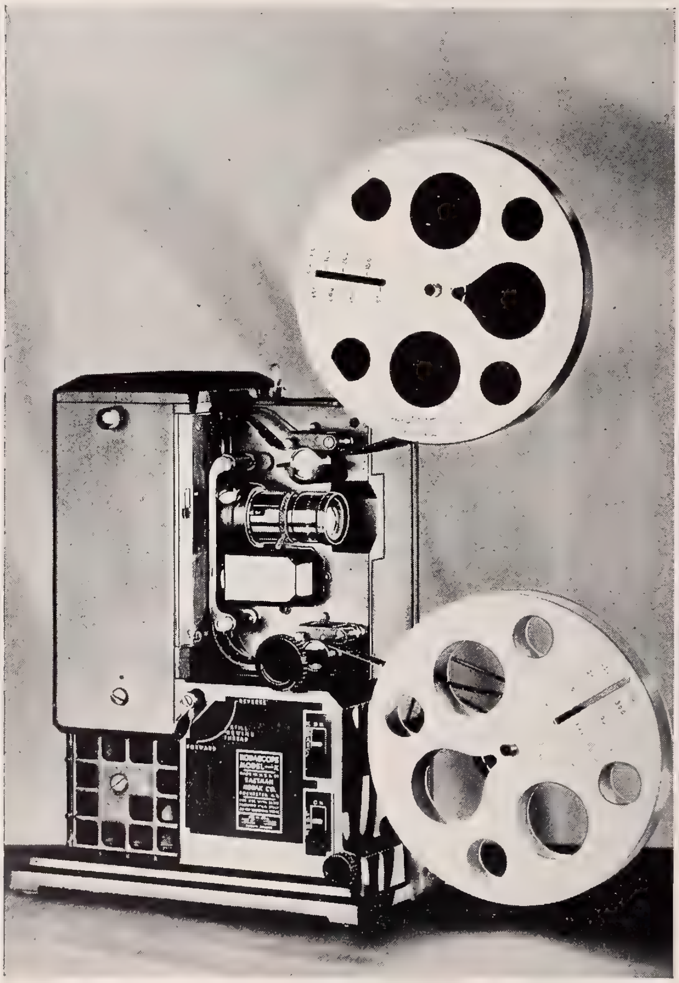
Actual enlargements from 16 mm. film. Above—Made with 25 mm. f.1.9 lens. Below—Made with 4½-inch f.4.5 Telephoto. Both pictures were made from same position. Notice how distant action appears close up.



News of the industry

Answers the query, "What's new?" for amateur and dealer

New Kodascope ■ As a companion to the Cine-Kodak Model K which, because of its lightness and dependability, is high in the esteem of many amateurs, a new projector is announced this month by the Eastman Kodak Company of Rochester, New York. This machine will be known as the Model K Kodascope; its general lines are similar to those of the pioneer Model A but the new projector is much lighter and more compact. It has simple, straight line threading and all its operating controls are grouped on a panel for easy accessibility. It is said that the new machine will have exceptional screen brilliance because of its direct optical system, large aperture lens and special 260 watt lamp. A noteworthy feature is the cooling system which provides efficient ventilation so that the lamphouse cannot overheat. The lamp may be replaced by opening a hinged door and the lamphouse is so constructed as to keep extraneous light from the screen. The lamp current may be read from an ammeter which is illuminated by indirect light. A new departure is found in the attachment which is supplied for plugging in a floor or table lamp so that this illumination is turned on automatically when the projector is turned off. The lens mount is interchangeable for lenses of various focal lengths and for Kodacolor. The projector will operate forward or in reverse and has a special rapid rewind and brake. The folding reel arms have an attachment which keeps the belts always properly engaged with the pulleys. Standard equipment includes two extra reels, splicing outfit and oiling kit. It will sell at $160, with case at $175.



This new projector is August offering of Eastman Kodak Co.

Long range Cooke ■ Those who wish to project their pictures in auditoriums and other places where a longer distance must intervene between projector and screen may now make use of the new Cooke four inch projection lens of large aperture, announced this month by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. With this lens may be procured, at double the distance, the same size screen image as would be obtained with the normal lens at a shorter distance. It is said that the large aperture of the lens will produce at least twenty five percent more illumination for a given size of screen image.

Victor distribution ■ After detailed and intensive organization during the past months, preparations are now complete for the wholesale distribution of all Victor Animatograph Company 16 mm. products through the thirty-one branches of the National Theatre Supply Company. Dealers and users alike should welcome this opportunity for ready and competent sales and service across the country.

Wide angle Meyer ■ As a valuable aid to indoor shooting which has had such an impetus with the introduction of superspeed film, there is offered this month a new Hugo Meyer Kino Plasmat lens of extremely wide angle, having a focal length of 15mm. The unusual speed of this lens, which is rated at *f*/1.5, combined with its exceptional covering power, opens up many new possibilities for the filming of full interiors where space would otherwise be limited. All the excellent qualities of the favored Plasmat family have been incorporated in this lens and it is said that it can be used wide open or stopped down with equally fine results. Besides the possibility of extended interior shooting with this wide angle fast lens, its attribute of short focus makes it helpful for outdoor work because of the increased depth of focus of a lens of this type. The wide aperture is valuable for difficult lighting conditions as well as for use with heavy filters. The new wide angle Plasmat is adaptable for turret mounting without interference with the camera mechanism and is marketed by Hugo Meyer & Co., 245 West Fifty fifth Street, New York City, N. Y.

Sparton Visionola ■ A most interesting and novel form of combined radio and home talkie apparatus is announced this month in a complete, self contained outfit marketed by the Sparks-Withington Company of Jackson, Michigan, makers of the Sparton radio. Completely housed within a handsome cabinet of the console type are the projector, turntable (operating either at 78 or 33 1/3 rpm. in synchrony with the projector), pickup, amplifier and radio set. Especially to be noted is the folding screen which forms the cover of the cabinet when not in use. In its projecting position, the screen is held at a slight tilt at the most convenient angle for the audience to observe the picture. Projection on the screen from the projector below is accomplished by means of a simple and ingenious reflex system. The projector is of the horizontal type and is operated from the front of the cabinet. The feed and takeup reels are in a straight line and threading is very simple. The projector, radio or turntable may be used independently if desired. Distribution of the new Sparton Visionola will be greatly facilitated through the agency of the nation wide Sparton organization. New York agents are the Bushwick-McPhilben Corp., 1350 Broadway.

North in east ■ An increasing demand for the exexcellent "Bub" North metallic movie screen has brought about the establishment of the following new warehouses to facilitate its distribution: Henrichs & Howell, 41 Murray Street, New York City, and A. L. Whittemore, 15 North Jefferson Street, Chicago, Ill. Foreign orders will be handled by H. D. North, 3405 Perkins Avenue, Cleveland, Ohio.

Camera Secrets ■ An interesting little volume written for the amateur by experts in the 35mm. field who have their own personal home movie cameras is announced this month. Its title is *Camera Secrets Of Hollywood* and it is said that these "secrets" are presented in such a way that the amateur may make definite use of them in his own filming. A significant name in the list of coauthors of this book is that of Robert C. Bruce, well known for his beautiful scenics on the professional screen. *Camera Secrets* will sell for $1.25 and is published by Camera Secrets Publishing Company, Hollywood, Calif.

Leica booklet ■ *Developing, Printing And Enlarging Leica Pictures* is the title of a new booklet just issued by E. Leitz, Inc., 60 East 10th Street, New York City. This attractive and helpful monograph presents formulae, developing methods,

"You'll want one of my new tripods . . . the Thalhammer Jr."

K.W. Thalhammer

HERE is a new tripod for home movie makers. And it is a dandy! The result of years of experience in designing professional and amateur tripods, the "Thalhammer Jr." offers the ultimate in tripod convenience. The smooth working tilting device locks with a twist of the wrist; a thumb nut secures the panoraming mechanism. Instant-on camera mount. Handle folds along new design solid wood legs. Plated head. Reversible rubber-tip or steel-point feet.

Price
$25.00
Complete

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a Film Saver

that enables you to
have absolute
accuracy with
utmost simplicity

No Calculating
No Adjusting

A new direct reading
cine exposure meter that

- Reads correct stop directly
- Shows exact 16 mm. image
- Acts as finder as well as exposure meter
- Gives simple calculation of exposure when using variable speeds.

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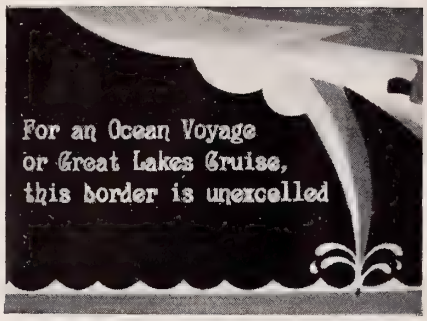
speeds of various film, best methods of enlarging and many other handy and fundamental facts regarding the use of the Leica camera to secure the finest results. A copy of the booklet will be sent to readers of MOVIE MAKERS on request to the Leitz office in New York.



An example of the type of smart title featured by Art Title Guilde, Chicago

Title service ■ The Art Title Guilde, 6208 North Leavitt Street, Chicago, Ill., provides a new source of hand lettered 16 mm. motion picture titles for the amateur's attention. It is reported that the Guilde service may be ordered through leading Chicago cine dealers.

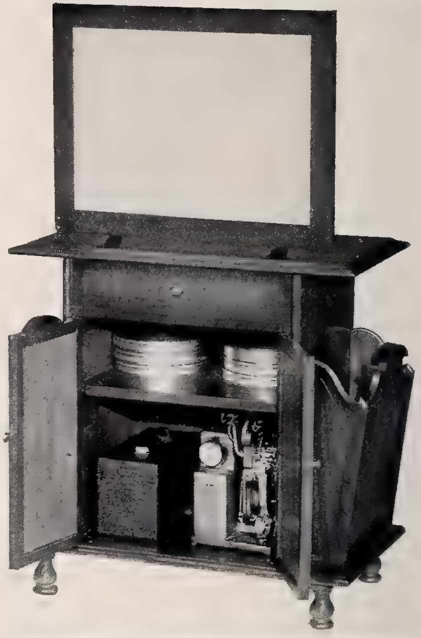
"Mike" catalog ■ Cine amateurs interested in home talkie recording and synchronization experiments may now secure a new catalog announced by the Universal Microphone Co., Ltd., 1163 Hyde Park Boulevard, Inglewood, California. This catalog is fully illustrated and is replete with information concerning many types of carbon and condenser microphones, amplifiers and allied apparatus.

Foth ■ The Foth-Derby, a compact and efficient still camera, is now being imported by Burleigh Brooks, 127 West 42nd Street, New York City. This little camera takes sixteen exposures on a roll of vest pocket film, has a focal plane shutter and an *f*/3.5 lens in focusing mount. Interchangeable lenses, similar to those used on cine cameras, are available for the Foth. Selling at thirty dollars, it should prove a valuable auxiliary as a complement to a movie camera.

Millar ■ The lines of Ampro, Craig and Thalhammer will now have the benefit of a traveling representative in the person of Harry S. Millar, formerly in charge of the eastern office of Hollywood Film Enterprises, Inc. Mr. Millar will cover the New England territory, as well as New York, Pennsylvania, New Jersey and Delaware, with headquarters at 545 5th Ave., N.Y.

Holmes laboratory ■ Burton Holmes Lectures, Inc., Chicago, Ill., now offer to the amateur filmer a laboratory service that includes negative and positive processing, the making of negative or direct positive titles to order and—a new feature—the designing and lettering of title cards for those who shoot their own.

All-Movie Jr. ■ With a view to economy of space in modern apartment living, National All-Movie Sales Company presents the Junior Movie Cabinet, a snug and attractive locker for the necessities of movie making. It is designed to store any standard 16 mm. camera, projector and accompanying reels of film; a large drawer holds all accessories and side pockets provide space for movie magazines and booklets. A fourteen by nineteen inch screen is attached to the back and the cabinet top serves as its stand.

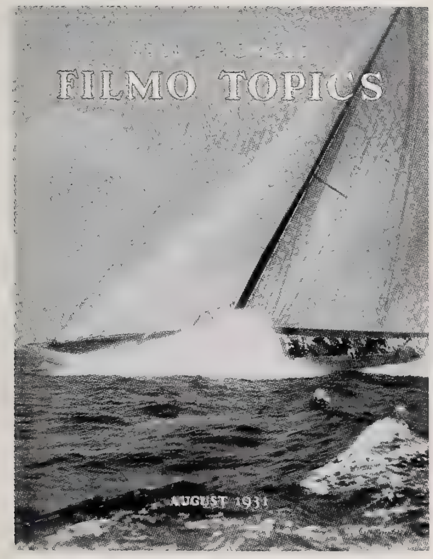


Compactness is keynote of new cabinet designed by All-Movie Sales Company

New library ■ Distributing *Ufagrams*, 100 foot versions of the uniformly high quality Ufa subjects, a new library, Film Featurettes, Inc., headed by Baron von Bechtolsheim, formerly of Ufa Films, Inc., has been established at 130 West 46th Street, New York City. Because of the increasing insistence for the Ufa films in short lengths, this library was created to supply the home as well as club, church and school fields with these subjects in this popular form. At present only silent versions are offered but it is planned to prepare accompanying disks. For all those who have seen the Ufa educationals and shorts in the professional theater, including such fascinating releases as *Killing The Killer*, no further recommendations of their interest is needed. Suffice it to say that the availability of these subjects, over fifty titles the first year, in 100 foot lengths, brings to the amateur a superb fund of varied material.

Thalhammer Jr. ■ A new tripod of radical head design is announced this month by Thalhammer Ltd., 120 So. Fremont Avenue, Los Angeles, Calif. The new Junior tripod will sell for twenty five dollars and is specially designed for amateur movie work as is its big brother. Besides improved forms of "panoram" and tilting devices, both of which may be instantly locked in position, the new tripod will have the "instant-on" camera attachment. A new leg design is incorporated, with reversible tips either for outdoor or indoor use. The tilting handle folds along the tripod leg when collapsed. It is said that the added convenience, smooth operation and light weight of the new tripod will make it ideal for the amateur.

"Filmo Topics" ■ The August issue of *Filmo Topics*, lively journal of the Bell & Howell Company, features the now available supersensitive film that is bringing new worlds to the lens of the home movie maker. Other articles will be *A Trip To Europe Every Week*, how three clergymen recorded their 20,000 mile trip in films that paid for themselves; *Gas Welding Filmed In Kodacolor; Filmo News Pictorial*; the *Contributor's Page* and *Questions And Answers*. The *Topics* will be sent on request to the Bell & Howell Company, 1801 Larchmont Ave., Chicago, Ill.



The new supersensitive film is stressed in the August "Filmo Topics"

← Extent of field with regular lens →

←Showing increased horizontal field obtainable with Cine-Panor→

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A 50% Wider Picture

For the first time, the movie amateur may show pictures with an increased screen width of 50%. The Cine-Panor lens, attached to your regular camera lens, will take in a field of view 50% wider than ordinarily obtainable; attached to your projector lens, it will augment your screen picture by 50%, faithfully depicting panoramic views or sport scenes in accurate and realistic perspective. These effects are obtainable by no other means. Secure one of these lenses for your vacation filming.

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THE significance of art in titling is of the utmost importance. Films titled by Eno constitute a criterion . . . a precise standard in lettering . . . in the selection of background . . . in the style used . . . in that intangible factor—taste.

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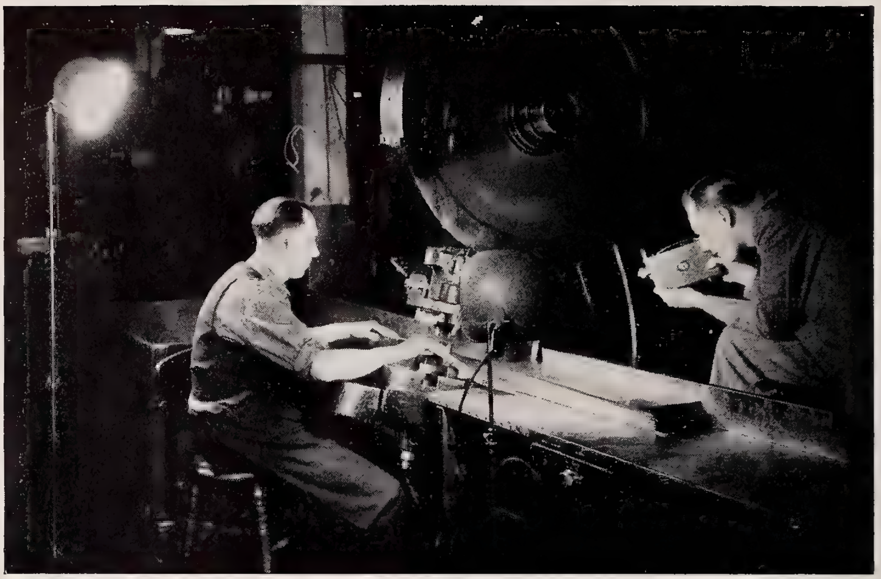

Eastman Kodak Co.

Studying worker efficiency with a 16mm. camera — one of many industrial uses

Pathe sound ■ Two newly developed 9.5mm. sound movie outfits for the home are the latest products of Pathegrams, Inc., 35 W. 45th St., New York. Model 1 is presented in a combination case of radio type. The specially devised motor for driving and synchronizing turntable and projector, and a professional pickup are contained in a soundproof housing with collapsible legs. When not in use, this box is stored in a compartment in the cabinet. When in projection position, this unit is placed about twelve feet from the radio cabinet. The screen is designed to sit on sliding arms in the front of the cabinet. The outfit, less tubes, will sell at $237. Model 2 is a new departure in home talkie outfits. Two matched cabinets are provided, to be placed opposite one another in the room where they are to be used. One cabinet contains the radio unit and the other the projection unit, each as described above. The complete set, less tubes, lists at $260.00. A large library of 9.5mm. sound pictures has been built up to supply subjects for these machines. The Pathe product incorporates all the essential points for perfect sound picture showings, it is stated. These fundamental requirements, it is pointed out, call for properly recorded and synchronized subjects; a turntable with motor built to keep constant speed, even when line voltage changes, and enough power for running the projector under all conditions; a pickup matched to the speaker and a special tone quality radio set.

Educational films

[Continued from page 435]

Industry, recently read at the annual meeting of the American Society of Mechanical Engineers. Mr. Sandell attributes this widespread and greatly increased industrial use of 16 mm. to the convenience, simplicity and low cost of this film and equipment and to the highly satisfactory results obtainable therefrom. He recommends use of amateur equipment especially for the production and showing of films for instruction of employees in safety, shop housekeeping, fire prevention, standard practice, employee training, layout and process engineering and for recording research, testing operations and construction and building progress.

■ Covering highlights of Kentucky scenery with emphasis on the Diamond Caverns located at Glasgow Junction, *West Of The Big Sandy*, one reel, 16 mm., produced by League members J. M. Ramsey and A. H. Bemis as a publicity film for the Diamond Caverns Company, attractively presents the State so as to interest tourists. It contains well exposed interior scenes of the caves, showing the beauty of the formations. Scenic beauty along the Green River and on the campus of one of the State's colleges is also pictured. The educational import of the film, combined with its interest as a scenic, greatly enhances its publicity value.

■ 16 mm. movie analysis of manufacturing processes may permit many industries to maintain present wage scales and still sell their products at today's low prices, it was demonstrated at a recent meeting of the Chicago chapter of the Society Of Industrial Engineers. Such movies, it was pointed out, can be used to cut down manufacturing costs by affording a means of detecting waste motion in factory

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INCLUDES complete superheterodyne radio and amplifier, 9.5mm. sound motion picture outfit, motor driven turntable and Professional pickup, together with stand and 48″ Brite-Lite beaded screen.

Price, Complete

$237.00

(Less tubes)

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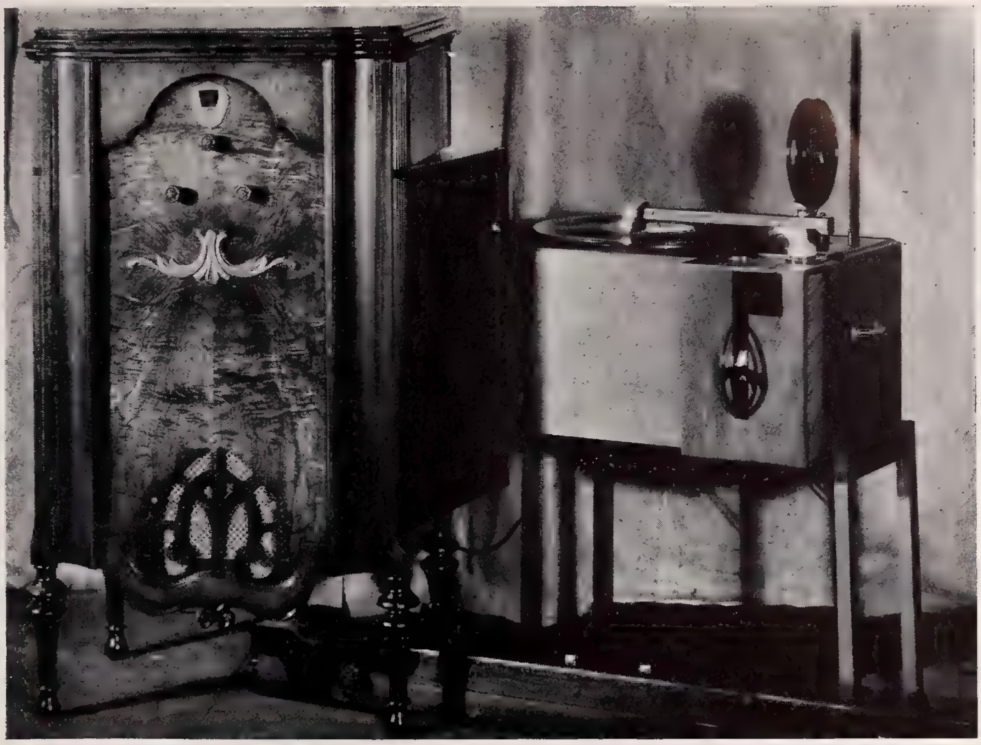
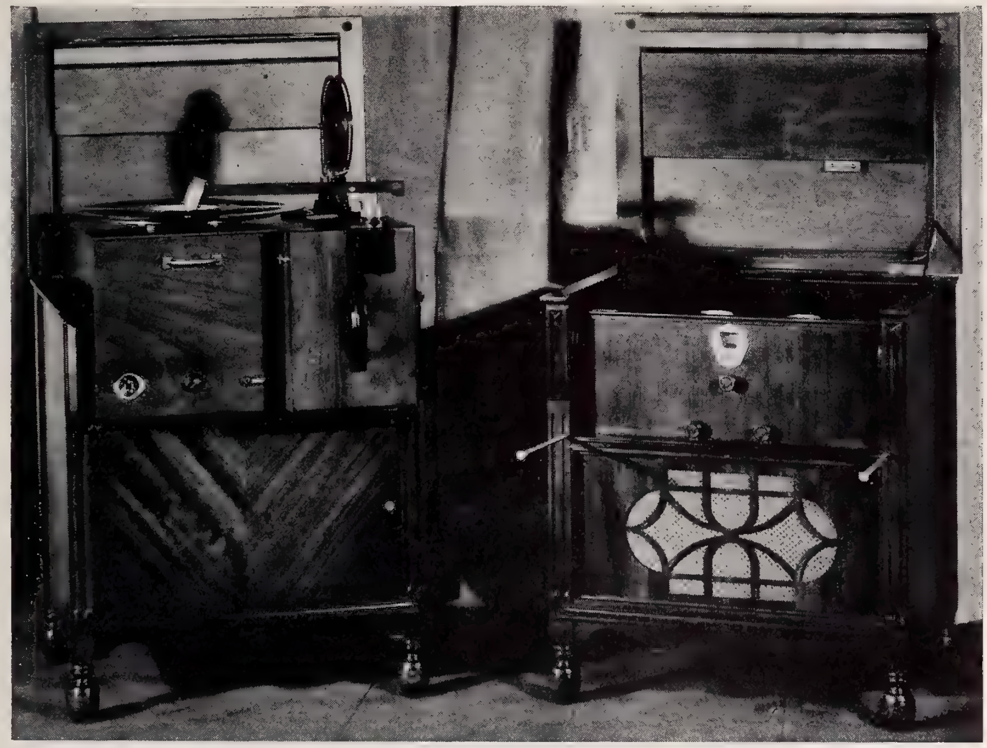


PATHÉ 9.5 MM. SOUND OUTFITS

For the Home

Perfect Sound Movies!



MODEL 2

HAS two cabinets, one containing complete 9.5mm. sound movie outfit, as described above, and, the other, a complete seven tube superheterodyne set, the movie cabinet to be set on one side of the room and the radio cabinet on the other.

Price, Complete

$260.00

(Less tubes)

List

PATHEGRAMS, INC.

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Only $29.50

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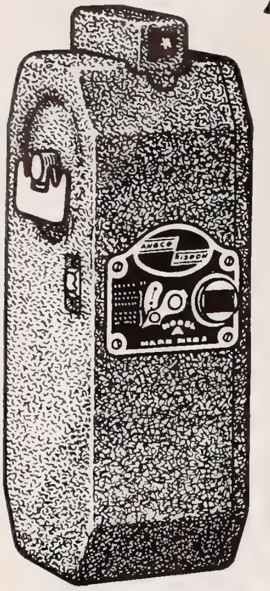
WITH *f*: 3.5 LENS



This splendid, compact, motor driven 16 mm. camera makes bright, clear, rock-steady movies and sells for the unbelievably low price of only $29.50. Takes 50 ft. spools of daylight loading film. Runs 12 feet at one winding. Has accurate, spy-glass view finder and footage indicator. Equipped with genuine Bausch and Lomb one inch *f*:3.5 lens that gives wonderful definition. Fully guaranteed. Send today.

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Universal Microphone Co., Ltd.

Dept. RN, Inglewood, California

operations. Photographed at the rate of 1,000 to 4,000 pictures per minute, the films are then studied by industrial engineers and wrong methods discovered and corrected. Representatives of manufacturers throughout the Chicago area attended the meeting and saw George C. Dent, secretary of the Society, and R. Fawn Mitchell and M. W. LaRue of the Bell & Howell Company, make movies of a worker engaged in a typical factory assembly job.

School ■ Showing every phase, scholastic, athletic and social, of a boy's life in a private preparatory school, a five reel 16mm. film has been produced by League member Robert F. Gowen, Ossining, N. Y., and was recently shown at a joint meeting of the board of trustees and the New York alumni of Hackley School. This school is but one of the many private institutions effectively employing film as a publicity measure and to sustain alumni interest.

■ "Already several hundred educational talking pictures have been made and their production is constantly and rapidly increasing," J. E. Otterson, President of Electrical Research Products, Inc., declared in a recent national radio broadcast. These films have been presented to pedagogical gatherings throughout the country and have been received with universal approval.

■ Superlatives seem both superfluous and inadequate when applied to the Ufa educational subjects which, because of their interest and authenticity, constitute film fare designed to stir the imagination and compel the "further investigation" characteristic of that which is truly educational. Ranging from the natural sciences and social studies to such miscellaneous subject matter as domesticated animals, hunting, conservation and vacationing, these films, fifty two in all, supply a menu that is none the less sustaining for its palatability. Nor is their appeal confined alone to the classroom. It is safe to wager sand lot baseball or sundry other activities of youthful concern, as well as bridge and similar pastimes of adult interest, would be deserted in favor of the home screen showing these fascinating though profound revelations of the common place world about us.

Church ■ Production of films of church activities is the chief use made of their equipment by League member clergymen, according to recent reports. Not only are gatherings much larger on occasions when movies are to be taken but, on the projection of these films in which church members "see themselves," attendance is also greatly increased, it was learned. The teaching film, because of its speed and thoroughness in imparting knowledge in church schools, is indispensable.

35 MM & 16 MM

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NEGATIVE DEVELOPING—REDUCTION – CONTACT – PRINTING and

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WHERE WEST IS STILL WEST. . .

A day on the range. The roundup, branding, riding and pastimes. No. 1023. Full Reel, 16mm., $24.00.

Write for illustrated circular describing this and other subjects photographed by Charles J. Belden and distributed by

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Outdoor Movies at Night

The new supersensitive film, together with Newmanlite Flares, has now made outdoor night photography extremely simple. "Newmanlites" are 100% effective for the illumination of night-scenes—garden fetes—beach scenes and campfires. Movie making outdoors, need no longer be confined to the daytime. The most exquisite effects in night photography, unobtainable with any other medium, are achieved with

"Newmanlite" Flares

Booklet and prices on request.

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545 Fifth Avenue New York

Welfare ■ 16mm. movies as a social welfare aid were emphasized at the National Conference of Social Work, held June 14th to 20th, 1931, at the Hotel Nicollet, Minneapolis, Minn., according to Evart G. Routzahn, associate director, Department of Surveys and Exhibits of the Russell Sage Foundation. The use of 16mm. films by welfare agencies for publicity and money raising purposes is greatly increasing, many such films now being in production, according to reports received from League members engaged in various aspects of welfare work.

■ To enlist cooperation and support, a film showing activities of his court is used by the judge of the Syracuse, N. Y., Juvenile Court in connection with talks before civic and church groups, according to the February *Social Welfare Bulletin* of the New York State Department of Social Welfare. The film outlines, in chronological order, all procedure from the first complaint to discharge from probation.

Civic ■ Using 16mm. films on cotton to further a "Wear Cotton Campaign," League member George L. Rawlings, Gastonia, N. C., reports successful civic club and high school showings. The industrial subjects, *Civilization's Fabric* and *Land Of Cotton*, supplied through the courtesy of the Fruit of the Loom and General Electric Companies, were shown and were especially appropriate as the high school graduating class this year was clad entirely in cotton. Favorable comment and press notices resulted from the showings, thus further publicizing the campaign. Because of its effectiveness, such use of 16mm. film for specific purposes is gaining constantly in popularity, subjects being available for practically any program.

FREE FILMS ■ *Subjects listed are available on loan free except for postage. Films on 16mm. stock unless 35mm. is specified. Requests for these films should be addessed to the Amateur Cinema League, Inc., 105 West 40th St., New York, N. Y. Mention specifically the films desired but do not send postage. Requests will be immediately communicated to the distributors where they will be filled in the order received. Dates cannot be promised in advance. Requests must be for a specific film or films. Films cannot be sent outside the United States unless so stated. Any amateur may apply for these films as their availability is not dependent on Amateur Cinema League membership.*

■ *Cushion Landings*, one reel, offered through the Goodyear Company, portrays landing and takeoff performance under various conditions of a plane equipped with a new type of balloon tire. This film should be particularly interesting to aviators, airplane schools, instructors, pilots and all others to whom aeronautical science appeals.

■ *The Electric Ship*, two reels, offered through General Electric, shows enjoyable and unusual features of a trip

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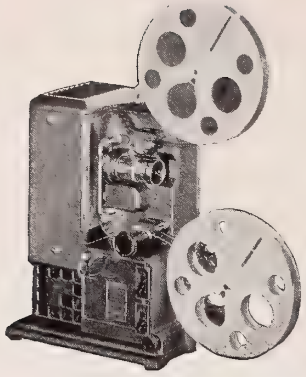

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■ *Four Sons*, four reels, 35 and 16mm., offered through Ray Bell Films, Inc., is a film story on power farming in which four sons, each living in a different section of the country, plan a golden wedding anniversary for the old folks at home. The boys, assembled and telling their stories, reveal the need for power on the farm. Available to schools, clubs and other groups.

■ *Paths In Palestine*, one reel, 16mm., offered by the Navy Recruiting Bureau in sound or silent version for large group projection only, shows various aspects of the Holy Land which figured in Christ's life. This film, of which the photography is well treated and the subject matter of more than usual appeal, is especially suited for church use.

■ *The Woman Worker, Past And Present*, one reel, 16mm., two reels, 35, offered by the Women's Bureau of the Department of Labor, contrasts women's industrial activities in the home in a former era with their occupations today in modern factories. Benefits to society and certain hardships to women workers resulting from wholesale manufacture are pointed out. For a class or club program on the woman labor question, this film would serve to excellent purpose.

■ *Artificial Respiration*, one reel, reviewed through the courtesy of the Department of Health and available in New York State only, is a most comprehensive and instructive subject on how to save life from drowning, gas asphixiation and electric shock by means of the prone pressure method. An example of each of these accidents is shown together with the method of resuscitation employed. Animation makes very clear the mechanism of artificial respiration. The photography is excellent.

Amateur clubs

[Continued from page 433]

South Sea film ■ A production unit working at Taft, California, is filming a story of the South Seas to run about 800 ft., 16mm. The scenario is based upon a simple romance in which all characters are natives. Great care has been exercised in the selection of suitable settings and backgrounds so that an entirely realistic atmosphere of a South Sea island will be obtained. Native huts have been constructed of bamboo and grasses and extensive tests to secure the best makeup have been conducted. Mrs. Ivan L. Murry is directing the picture, Ivan L. Murry is cameraman and in the cast are Maynell Reinert, Dan Quick, John Carson, Charles Armstrong and Lark Fentner.

Another thriller ■ So successful were the public screenings of *The Fighting Coward*, production of the Cine Club of Scarsdale, N. Y., that the box office receipts have financed a second and longer picture. The new opus is a mystery story involving all of the horror and comedy of a professional thriller. How a group of home coming collegians decide to spend the night in a haunted house and what happens to them there and why promises to make 800 ft. of fast action.

Treasure hunt ■ *Treasure Won*, 600 ft., 16mm., produced by an amateur unit at Grinnell, Iowa, has been completed and was recently given its screening. When the villain of the piece changes the clues on the treasure hunt at a weekend party to throw the others off the track and get the heroine alone, he did not allow for the astuteness of the hero who traces him down in time to rescue the maiden from his clutches. However, all three miss the treasure which is discovered by competing weekend guests who pay more attention to business. The story was written and directed by Maurice Birdsall and George Guyan and photographed and edited by George W. Cushman. In the cast are Dorothy Alt, James Clarke, Edward White, Fern Hulsebus, Leland Gleysteen, Kathryn Hobart and Margaret Ross, all students at Grinnell College.

Beach business ■ The Movie Makers Club of Larchmont, New York, is completing its initial production, entitled *60-40*, to run about 800 ft., 16mm. The story is of two young business men who miss the morning train to the city on a pleasant day and decide to "play hookey" from their respective offices. But it happens that their wives had planned on the same day to desert houshold tasks for a frolic on the beach with two men about town. Of course, the two husbands run across their erring wives and things become complicated. The title of the film, *60-40*, indicates that, in the subsequent developments, one side doesn't get an even break. The story was written by Paul Terry of *Aesop's Fables* fame and a member of the club.

See new ones ■ At its last meeting before summer recess, the Hartford Amateur Movie Club devoted the evening's program largely to the screening of members' films. Members were particularly urged to bring hundred foot lengths not previously screened at a club meeting.

Among the offerings were a reel made by W. R. C. Corson in 1924 with the first 16mm. movie camera brought to Hartford and a reel of winter sports filmed by W. O. Eitel. Included in the projection was *The Folly Of Filming Fifty Feet*, prize winner in the recent fifty foot contest of the Philadelphia Amateur Motion Picture Club. The Hartford Club plans a contest to be held at its second meeting in the fall. All films taken by members during the summer will be eligible and the purpose of the contest is to single out those who have made the most progress during the summer's filming.

Plan convention ■ *The Union Belge Des Cinéastes Amateurs* at Brussels is completing plans for its international convention of amateur movie makers to be held in Belgium next November. A contest has been proposed by French amateurs and has been added as a feature of the meeting. Production of the society's first photoplay, *Le Carrefour*, is progressing.

At planetarium ■ A special program meeting of the Chicago Cinema Club was recently called at the Alder Planetarium in Chicago. Professor Philip Fox talked to the club members and to members of the Chicago Camera Club. Another recent meeting featured a discussion of lighting technique and equipment and the report of the special study and experiment committee appointed to investigate that subject. This committee is one of several groups of club members who are working on special topics.

War film ■ A new production unit has been formed in Auckland, New Zealand, by R. F. Steele. At the first meeting, *Headlines* and *Fresno District Fair* from the League's Club Library were screened. The new club will film *Tomorrow*, a war story prepared by Mr. Steele. Sets are being constructed and realistic atmosphere will be provided by equipment and uniforms loaned by New Zealand's Defence Department.

Doubles ■ William C. Vance in Freeport, Illinois, reports that a second amateur version of Stevenson's *Markheim* is being produced and no one in the cast is over seventeen years of age. The other amateur production of *Markheim* is in the hands of Stanford Studios and the English Club of Stanford University. There are two amateur made film versions of Poe's *Tell Tale Heart*, there are both amateur and professional productions of *The Fall Of The House Of Usher* and now J. V. Martindale reports that *Kick In*, current professional film adapted from the stage play of that name, was two years before presented in an amateur version as *Nothing To Declare*. Those who have seen both may have noted similar treatment in several sequences.

Stockton ■ Foto-Cine Productions, the amateur organization in Stockton, California, that filmed *Three Episodes*, is again actively engaged in production. *Vag* is to be the title of a comedy that is being directed by Robert Burhans and photographed by Wallace W. Ward. In the cast are Edwin Fairall and Ernest Lonsdale. The story will be told in pantomime without the use of subtitles.

Wins new film ■ On the last program before its summer recess, the Metropolitan Motion Picture Club of New York City featured a discussion of the use of new supersensitive film by R. C. Holslag. Following the talk, two subjects made with the new film were screened. The evening was ended with an informal contest judged by membership vote. Of the twelve films that were submitted, *Review*, 400 ft., made by Robert C. Coles, took first prize, a hundred foot roll of the new fast panchromatic film. *Mexico*, a travel film made by Herman Danz, and *Cornell Dam*, a scenic filmed by Alex. H. Knight, were given honorable mentions. Mr. Cole's film was a well edited and titled collection of short subjects on the order of Pathe's *Audio Review*. It included a section devoted to the usual mechanical models found in the Museum of Mechanics and Industry of New York City which were also featured in the film, *Mechanical Principles*, by Ralph Steiner. None of the films entered in the contest had been previously screened at a club meeting.

Artistic ■ Dunsany's *A Night In An Inn* has been scenarized by Donald C. McGiehan for production this summer by the Cine Amateurs of Westchester. Great care has been lavished on the cinematic interpretation of the story and moving cameras, lighting effects, symbolism and dissolves will be used.

Recent accessions ■ Additions to the League's Club Film Library are *Wild Rice*, 300 ft., 16mm., a cinematic study of this marsh plant in summer, fall and winter, filmed by J. V. D. Bucher; *West Of The Big Sandy*, 400 ft., 16mm., a scenic of the Diamond Caverns in Kentucky, gift of the management of the caverns; *Making A Synchro-Sound Picture*, 200 ft., 16mm., made by the Sierra Cinema League of Fresno, California, showing how the action was synchronized with a phonograph record to produce the effect of a sound

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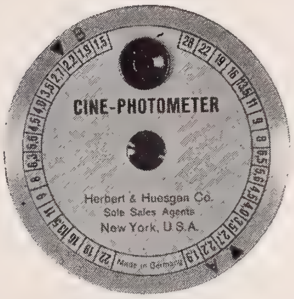

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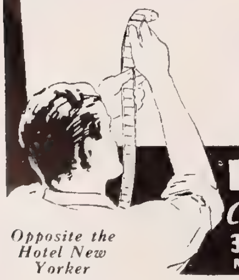

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picture; *Supersensitive Film*, 200 ft., 16 mm., a reel generously donated to the Library by the Eastman Kodak Company, demonstrating various uses of the new supersensitive panchromatic film and including, in its titles, information concerning stops and lighting equipment used to secure the scenes. Subjects in the League's Club Film Library are loaned without charge to any amateur movie club recognized by the League.

Rushes ■ The Capitol Cinema Club, newly organized in Orange, New Jersey, is producing a film version of the fairy tale, *Hansel And Gretel*, writes Edward Hayes.

■ In Newport, Rhode Island, Globe Films, an amateur production unit, has been organized and work on the first picture has begun. This will be directed by Priscilla Peckham and photographed by Malcolm Smith. In the cast will be Arnold Ladd, Billy Wilbur, Jeanette Pearce and Monty Smith.

■ Nellie James and Allan F. Seaver in New Bedford, Massachusetts, have formed the Temple Movie Club for the neighborhood youngsters. With the aid and supervision of Miss James and Mr. Seaver, the children will plan and photograph their own production.

■ Although completion of *Forty Milestones*, the historic film epic of Witwatersrand, South Africa, has been postponed by the Johannesburg Cine Society, the picture will not be left unfinished. A print is intended for the League's Club Library.

■ A club of amateur cameramen is being formed in Buenos Aires by Carlos and Alex Connio. Announcements of the organization program, which included the demonstration of equipment and the screening of 16 mm. films, were sent to a large list of amateurs.

■ Another new amateur movie club is the Imperial Amateur Cinema Club, New York City, of which D. A. Toth is president; W. Swenson, secretary; W. E. Swift, treasurer. On its last program was *Fly Low Jack And The Game*.

■ In Mexico City, F. R. Zierer is planning the organization of an amateur movie club and Harold E. Eckhardt reports the organization of the Silver Screen Players in San Francisco.

British amateurs

New magazine ■ The Finchley Amateur Cine Society in London has begun the publication of a monthly magazine entitled *F. A. C. A. Magazine*. The first issue appeared in June and contained news of the society's activities and articles on writing plots for amateur films, production, lighting and the history of photography. The twenty page magazine is more ambitious than any hitherto undertaken by a single club.

Two films are now being produced by members of the society. *My Face Is My Fortune*, written by P. Anstey, is being directed by G. Henson Littlewood, photographed by J. C. Lowe and in the cast are Leslie Marsh and G. W. Randell. *Spring Cleaning*, written by C. Richardson, has F. G. S. Wise as director, E. E. Thompson as cameraman and in the cast are Joan Huggins, C. Richardson and Leslie Marsh. Two other pictures are planned for early production, a *Narrow Escape* and *Monty's Misfortune*. Previous club productions have been *Tit For Tat*, *The Cold Shoulder*, *A Murder Is Arranged* and *The Dancing Lady*. On a recent club program was featured the projection of a film study of a model steam railway photographed by E. E. Thompson and Norman A. Little.

Election ■ At the recent annual meeting of the Birmingham Amateur Cinematographers' Association, the following officials were unanimously reelected: Dr. J. R. Ratcliffe, president; H. C. Jevons, treasurer; Mrs. Jeppie Milton, secretary; J. G. A. Roe, program secretary. These officers, with Mrs. H. C. Jevons, Miss Gretchen van der Werff, E. A. Gould, S. G. Haeves and J. W. R. Mountford, make up the governing committee. Annual reports indicated that the club had made progress in all departments.

Tips for weekend trippers

[Continued from page 426]

for the pedal extremities, excepting that hands are shown locking the door, turning on the car switch, on the wheel, gripping the hands of friends, etc.

Then there is the introductory method, the first shot being a most attractive one of the destination. This should not be of the host or hostess but of their home, the water front or whatever typical view will awaken in the audience the desire also to take the trip. That the scenes represent the final destination of the trip could be indicated by a title or by a sequence of the cameraman dreaming of the scene. The next scene might be a shot of the friends who are also to take the trip, followed by a medium shot as the group piles into the car. Next could come a closeup of the mileage reading on the speedometer to indicate the distance covered. Finally there might be another medium shot of the party clambering from the car and greeting the friends at the journey's end. All this could be used as a prolog for the sequences of the weekend activities.

These different aspects of a motor trip do wonders in giving screen audiences the *feel* of the holiday. Let them make the trip with the group, experience some of the eagerness to arrive and enjoy the most attractive viewpoints without too greatly stressing them. There are plenty of opportunities in home movies to present lovely views without inserting them into movies of short trips. For the trip is a means to an end; don't overload the "travel section" of the film at the expense of its "destination department."

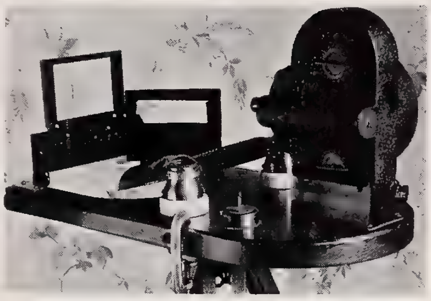
Who started this idea, by the way, that some known individual must appear in all scenics, travel films and the like? The actual spectators don't look at them that way so why should movie audiences? Picture a quaint winding lane in Ireland or Brittany, along which plods a decrepit, swaybacked equine towing a two wheeled cart, a sabot shod native trudging alongside—at which point appears ye traveling companion, goofily selfconscious, spoiling the whole illusion. G-r-r-r.

Separate the personal from the impersonal scenes. They may both be in the same reel but need not fight for attention in the same scene. Have the camera look at things as you do. Your audiences will appreciate it.

The clinic

[Continued from page 432]

from lens to film when the focus is set at infinity and the "*f*/ system" is so planned that the stop number indicates directly the diameter of the diaphragm opening at that stop. That is, if the focal length of the lens is one inch and the diaphragm opening is *f*/8, it is indicated that the diameter of this opening is one eighth of the focal length, or one eighth of an inch. This explains clearly why the stop number increases numerically as the opening becomes smaller, a fact which the amateur must always bear in mind. There are systems other than the "*f*/ system," the best known being the U. S. (Uniform System) sometimes used on still cameras. Most stop systems, however, are based upon the principle that each succeeding stop number of greater numerical value lets in one half the light of the next smaller numbered stop so that *f*/11 gives half the exposure of *f*/8, *f*/16 half that of *f*/11 and so on. ***Indication:*** Inasmuch as there seems to be some lack of uniformity in printed matter generally as to the precise way of referring to these stop numbers in the *f*/ system, Movie Makers henceforward will adopt the official standard set by the Society of Motion Picture Engineers. Therefore, stop numbers hereafter will appear as *f*/1.9, *f*/3.5, etc., instead of *f*:1.9, *f*:3.5, etc. It is felt such conformation to the rules made by a research committee will help to secure a uniformity of expression.



How Mr. Shagren uses his title device in making double exposure effects

Titler for doubles ■ A method of using a well known title writer for masking the lens field in double exposure work is described in a recent letter from H. S. Shagren of Cleveland, Ohio. The entire arrangement is clamped to a "still" tripod with a broad base, the cine camera being held in its usual position in the title writer. Inasmuch as the easel of the title writer covers the exact field of the lens, all that is needed is to cut a rectangular hole in the easel, to be provided with a frame in which cardboard masks can be slipped. By this means, any part of the picture can be blocked off for subsequent exposure. To make the masks, Mr. Shagren takes one of the regular title cards, pastes a piece of black velvet on it, then cuts a hole in it corresponding to the part of the picture it is wished to expose. After this, the film is rewound and the second shot made with a matching mask. When the device is used outdoors, it may be necessary to shade the mask. In special cases, a focusing mask might be thrown over the edge of the mask and the camera so as to keep extraneous light away. Inasmuch as the title writer carries a guide for clamping the camera always in the same position, it is possible to rewind the film and expose on the portion of the frame that was previously left blank. Because of this feature, if the entire outfit is left in one fixed position, it is possible to make "ghost" shots by double exposure, each part of the "double" being in exact register. Mr. Shagren has made a number of trick films by the use of this device and finds that it serves the purpose very well. The use of the title writer for its normal function is not disturbed in the least.

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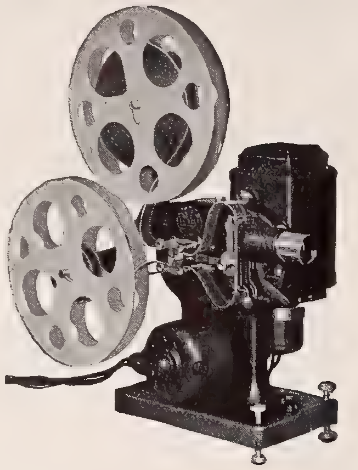

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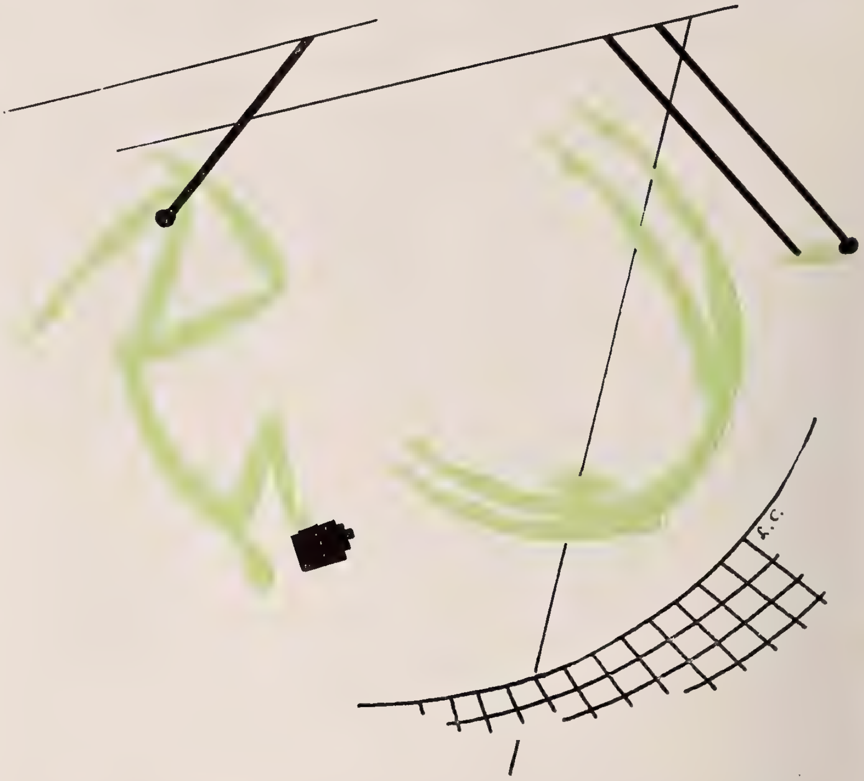


■ Coincidence and an unabated boyish love of the circus are behind *The Greatest Show On Earth*, 600 foot film of life under the big top made by League member Henry S. Monroe of Chicago. A birthday, a new camera and Ringling Brothers just come to town served to start things off and, since then, Mr. Monroe has filmed every leading circus in the United States with detailed sequences of such famous performers as "Poodles" and George Hannaford, Don Valerio of the tight rope and Ernest and Charles Clarke of the "Aerial Clarkonians," fifth generation of this circus family. It is interesting to note, within the Ringling ranks, other famous stars, themselves movie makers. Chief of these was the late Lillian Leitzel, acknowledged queen of the circus world. Miss Leitzel and her husband, Alfredo Codona, are said to have built up, in color as well as monochrome, one of the most complete and authentic pictures of circus life.

■ In a little palm shaded grass plot less than one hundred yards from Wakiki Beach, League member Lieutenant S. G. Chapman, Pearl Harbour, T. H., has opened the Dewey Court Theater, strangest amateur shrine of the cinema. There are no chairs, lights, soft draperies or synchronized music in this *al fresco* hall and, on a windless evening, there is a good chance of mosquitoes. In his invitations, Lieutenant Chapman turns these aspects into assets. These read, "This theater has taken longer to construct than any in the Pacific. The foundations were laid by Volcano-Coral Company, lighting effects are by Constellations, Unltd., and decorations by A. Cocoa Palm." Then, in place of the usual warning by the Fire Commissioner, is found: "The use of firearms in Dewey Court Theater is prohibited but there is no objection to patrons bringing their own Flit guns."

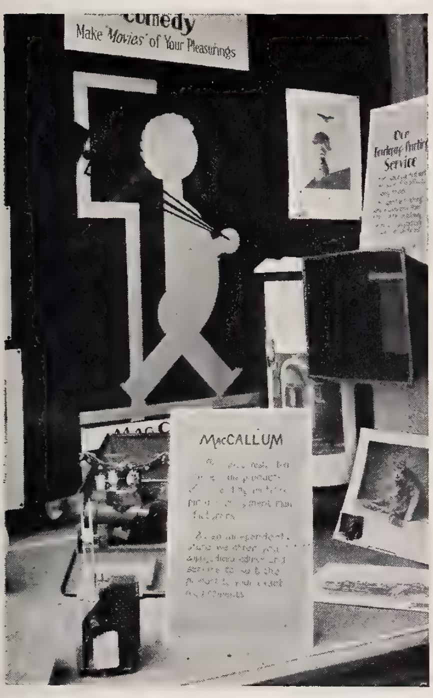
■ As a sequel to the recent catastrophe in Egypt when a passenger coach burned on the journey between Alexandria and Cairo, the Jugoslav State Railway Administration has prohibited the transportation of film in handbags in passenger cars. Henceforth all film must be carried in the baggage car. Although it is not yet definitely established that this ruling will apply to amateur safety stock, tourists in Jugoslavia would be well advised to arrange for compliance with the regulation.

■ A package reputed to hold $368,000 in new $1000 bills, lost on a New York, New Haven & Hartford Railroad suburban train and found again after a week of feverish sleuthing, turned out to contain two reels of amateur movies. The subject of the films was, of course, somebody's baby. The package had been reported as of irreplaceable value which gave rise to the myth of the lost fortune. "It was valuable all right," said Frank Armer of Larchmont, N. Y., owner of the films, "for you should have heard what Mrs. Armer said when she learned I had lost it!"

> WILL exchange my stamp collection for movie camera or what have you. Melrose 3431-W.

■ Through this ad in the "swap" column of the *Detroit Free Press*, one of the oldest hobbies lost a supporter to one of the newest. After musing on the ad for several days, League member Rex Clark called the Melrose number. The deal had been consummated and the "what have you" turned out to be the desired movie camera, in fact a brand new one purchased expressly for the "swap."

■ 16 mm. films of the 1931 Indianapolis Speedway race have been made by Perry E. Lain of that city. Presenting the race from start to finish, Mr. Lain's film is said to show Billy Arnold's car throwing a wheel when going at more than one hundred miles an hour, skidding at an angle down the track and careening sideways when struck by Luther Johnson's machine. Johnson's car is shown smashing Arnold's car full on the side, hurtling it over the wall and leaving a trail of flame behind. Then Johnson's car skids backwards along the track, loses a rear wheel and jumps the wall upside down. The film shows Johnson's car wrecked and Arnold's burned—enough thrills for one reel.



MacCallum, Inc.

A MOVIE MAKERS cover design furnished motif for window of this Philadelphia store

KINO-PLASMAT

HUGO MEYER
15 mm focus f: 1.5

f/1·5
15 MM. FOCUS
WIDE ANGLE LENS
●
IN A MICROMETER FOCUSING MOUNT

▶ Retaining all the features of the Kino-Plasmat family of lenses—such as enhanced correction for the primary colors of the spectrum and the improved depth of focus characteristic of the series—the Kino-Plasmat *f*/1.5, 15mm. focus possesses, in addition, the combination of wide angle with extreme speed.

Taking in, approximately, a 60% wider field of view than a 1" lens, the extreme aperture permits photography under adverse light conditions—indoors or out. Highly corrected, it affords sharp definition even when wide open. Its unique advantage consists in its ability to take in a much bigger view from a relatively shorter distance. It is truly a universal lens equally advantageous at *f*/1.5 or smallest stop.

The lens is furnished in a focusing mount calibrated from 1½ ft to infinity. Its speed is sufficiently high to permit the use of a 5x filter.

IT IS NOT NECESSARY TO REMOVE THIS LENS FROM TURRET WHEN REVOLVING THE LATTER

▶ This lens may be used on Victor, Filmo and Cine Ansco Cameras.

Price $60.00

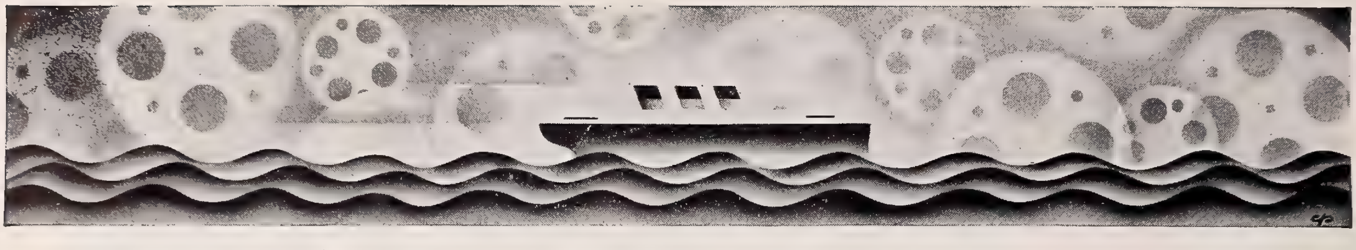
Cramped quarters . . . difficult maneuvering . . . Both photographs were taken from same point of view. The picture on the left indicates effect achieved with a 1" lens; the one on right shows results obtainable with 15mm. lens.

Booklet on request

LENSES Hugo Meyer & Co.

At your dealers or write

▶ HUGO MEYER & CO.
245 WEST 55th STREET NEW YORK
Works: Goerlitz, Germany



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ALABAMA

Birmingham: Russell Photo Supply Co., 45 N. 21st St.

ARIZONA

Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Texarkana: H. V. Beasley Music Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Homovie Studio, c o Berkeley Pharmacy, 2200 Shattuck Ave.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 1729 Tyler Ave.
Glendale: Mowry's Photo Service, 223 S. Brand Monica Blvd.
Hollywood: Bell and Howell Co., 6324 Santa Monica Blvd.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Strasburg's of Hollywood, 6730 Hollywood Blvd.
Long Beach: Palace Drug Store, 401 E. Ocean St.
Wier's Photo Shop, 142 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Billy Burke, 5372 Wilshire Blvd.
California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Harry Smith, 517 S. Hill St.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380 14th St.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Palo Alto: David Keeble.
Pasadena: The Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
WESTWOOD CINEMA STUDIOS, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carillo.
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.
Kendrick-Bellamy Co., 16th St. at Stout.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Mead Stationery Co., 249 Greenwich Ave.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Vero Beach: Osceola Pharmacy

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Laroy H. Zehrbach, 141 Walton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Chicago Camera Exchange, Opp. Post Office, Room 210, 219 S. Dearborn St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 1645 Orrington Ave.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 308 S. Wabash Ave. at Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Decatur: Pfile's Camera Shop, 240 N. Water St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Rex Studio, 329 S. Adams St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Des Moines Music Co., 810 Walnut St.
Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.
Richmond: Amateur Art Studios, 609 E. Main St.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE***, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.

(Continued on page 458)

Fine points for story filmers

[Continued from page 430]

In setting the exact range through the finder, it is necessary to allow for discrepancies due to the placing of the finder and to the difference between camera aperture and projector aperture. The finder, when placed above or to the side, can never be one hundred percent reliable. Above, it includes more of the top of the scene than will be shown on the film so that a person's head may be partly cut off. At the side, it places the person slightly out of true center and this is very noticeable in a big closeup. It is safer to allow plenty of room all round the picture and to avoid a too exact symmetry.

Having set the camera and lighting, the focus and the range and wound the camera, the producer is free to attend to tempo—to speed up meaningless action that would last too long or slow down important action that would be acted precipitately. The simple rule that all action must be significant covers every detail of the subject. A scene should seldom be less than five feet or more than ten. Although the latter is well within the capability of most automatic cameras, it is important to rehearse, stop watch in hand, until the action has been reduced to twenty seconds or less. But, even if one is caught by the mechanism running down, he can retrieve the situation by starting again from some point in the action at which a change of angle would be reasonable. Thus if, in a long shot of a couple entering a conservatory and sitting on a stone bench, the film runs out before the action is complete, one can start again with a closeup of the couple on the bench, followed by a return to the longshot.

Bungler blues

[Continued from page 434]

conversation being of an explanatory nature which, I fear, failed to convince the farmer of my good intentions or, rather, my lack of any intentions at all.

"What's the big idear, chasing them cows all over the lot an' you dressed up like that? You ought to be ashamed of yourself!"

"My dear sir," I said, "let me explain. I am making a picture."

"I'll say you are, an' if you don't get to hell out of here, I'll have the law on you!"

Any further attempt to justify my peculiar appearance would have been futile although, since our brief meeting, I have thought of several snappy things I might have said to put this yokel in his place.

Nor did events which occurred at home the afternoon of that day put me in a frame of mind which helped toward a speedy recovery. Two tables of bridge were noisily under way and I could not help but hear the players from where I was recuperating on the verandah. Suddenly the conversation stopped and a voice which was dimly familiar seemed to have control of the situation. "You wouldn't believe it . . . nobody would . . . if you hadn't seen it with your own eyes . . . and we all agreed to say nothing about it, because it was so strange and . . . and *primitive* . . . and it all happened so quickly . . . but there he was, dashing around in the forest, wearing what must have been his trousers like a coat, with a bundle of sticks in one hand and a vanity case in the other, making funny animal noises like yelps." "What did he want of a *vanity case?*" "How should *I* know . . . even if I wanted to ask him, he was gone in a flash . . . and when I got home and called up the State Hospital the man said no one had escaped and why did I call him up? And, when I told him what all four of us had seen, he was positively insulting." "What did he *say?*" "He said we had better come on over—he had four nice outside rooms ready for us."

After the bridge party was over, my wife came out and looked at me for a long time. Then she said, "Lemuel, just where *is* that cliff you said you fell over while making a movie?"

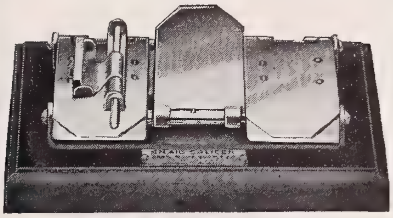
Water sports as cine subjects

[Continued from page 429]

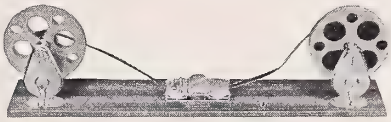
and, incidentally, provide fine portrait shots of the children. The movie possibilities of the large, inflated rubber water toys should not be ignored. They might form important properties in a film story of children.

Water sports are good backgrounds for simple or longer amateur photoplays. They provide natural and interesting incidental action that is always satisfying on the amateur screen. Perhaps it is partly due to the fact that this is a type of setting that is practically the movie's own because it cannot very well be presented on the stage. Appropriate plots are easily written. There is always the story of the youth who can't swim but who is in love with the local mermaid. His predicament becomes more acute when invited to compete in a swimming race but, by an unexpected accident, he not only survives but wins the event. Rescues of the heroine from a watery grave, rumrunning and smuggling as well as simple romances are all feasible to the

CRAIG



ON a Craig you make perfect splices in 37 seconds. Only four simple, purely mechanical operations required. Attached, aligned scraper evenly removes emulsion. *Ask your dealer for a demonstration.* Price, $15.00.



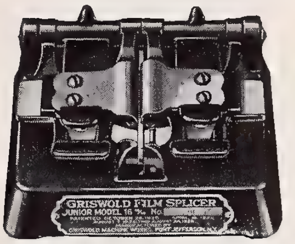
Combination Craig Splicer and Thalhammer Silent Rewinders. Mounted, $25.

CRAIG MOVIE SUPPLY Co.
1031 South Broadway
LOS ANGELES, CALIFORNIA

The Ampro Corporation distributes Craig Splicers to dealers from New York, Chicago and Toronto.

Why miss the fun of editing?

SPLICE YOUR OWN
with a
new Junior Model
GRISWOLD!



So often, when you see an amateur movie, you hear the cry,

"Oh, that's bad! We ought to have it taken out some time!"

Why not do it YOURSELF? NOW!

The Junior Model, which costs but
$13.50
gives the same splicing perfection which the Griswold 35mm. Splicer has given the professional world these many years.

GRISWOLD MACHINE WORKS
Port Jefferson New York
U. S. A.

(Continued from page 456)

Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
FLINT: Gardner Photo Service, 1425 Detroit St.
GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
JACKSON: Royal Film Service, 125 Jackson Ave., W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
OWATONNA: B. W. Johnson Gift Shop, 115 W. Bridge St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
LINCOLN: Eastman Kodak Stores, Inc., 1217 O. St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
HAWTHORNE: Hawthorne Home Movie Service, 52 MacFarlan Ave.
JERSEY CITY: Levy's Sport Shop, 149 Monticello Ave.
KEARNY: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
MAPLEWOOD: John H. Osmun, 174 Maplewood Ave.
MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.
MORRISTOWN: Ajemian Camera Shop, 35 South St.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
PATERSON: Walker Radio & Elec. Co., 318 E. 33rd St.
PLAINFIELD: Mortimer's Photographic Stores, Inc., 317 Park Ave.
POMPTON LAKES: Lank Electric Co., 204 Wanaque Ave.
TRENTON: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 15 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
VINELAND: Robbins Photo Service, Inc., 615 Landis Ave.
WEST ENGLEWOOD: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
WEST NEW YORK: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

GALLUP: Willis-Barnes Co.

NEW YORK

ALBANY: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: Austin S. Bump Co., 180 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
CORNING: Ecker Drug Store, 47 E. Market St. at Cedar.
GOSHEN: T. H. Finan.
HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.
HEMPSTEAD: Agnew's, 47 Main St.
HUNTINGTON: Movie Entertainment Studio, P. O. Box. 174.
ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
LONG ISLAND CITY: Rapid Photo Finishing Co., 35-08 Broadway.
NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
POUGHKEEPSIE: Marshall's Gift Shop, 341 Main St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
TROY: A. M. Knowlson & Co., 350 Broadway.
UTICA: Edwin A. Hahn, 111 Columbia St.
YONKERS: A. A. Movie Service, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

NORTH CAROLINA

CHARLOTTE: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

OHIO

AKRON: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
CANTON: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
CINCINNATI: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
LIMA: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
PORTSMOUTH: F. E. Fowler, 824 Gallia St.
STEUBENVILLE: Beall & Steele Drug Co., 424 Market St.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
YOUNGSTOWN: Eastman Kodak Stores, Inc., 7 Wick Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

OKLAHOMA CITY: H. O. Davis, 106 S. Hudson.
Veazey Drug Co., 135-7 W. Main St.
TULSA: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

EUGENE: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
PENDLETON: Floyd A. Dennis.
J. T. Snelson, 608 Graden St.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

ALLENTOWN: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
EASTON: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
ERIE: Kelly & Green, 1026 Peach St.
HARRISBURG: James Lett Co., 225 N. 2nd St.
JOHNSTOWN: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
LEBANON: Harpel's, 757 Cumberland St.
NEW CUMBERLAND: J. D. Brightbill, New Market.
PHILADELPHIA: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
READING: W. F. Drehs, 541 Court St.
SCRANTON: Jermyn Bros., 205 N. Washington Ave.
SHAMOKIN: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PAWTUCKET: Thomas N. Simpson, Broadway and Exchange St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
WOONSOCKET: Joseph Brown Co., 188 Main St.

TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
KNOXVILLE: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
MEMPHIS: Memphis Photo Supply Co., 122 Union Ave.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, 249 Pine St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
EL PASO: Fred J. Feldman Co., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
FORT WORTH: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
GALVESTON: Maurer Studio, 418-23rd St.
HOUSTON: Camera Shop (Fred L. Vermillion, Mgr.), 4629 Rusk Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square.
SAN ANTONIO: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

SALT LAKE CITY: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VIRGINIA

BRISTOL: Kelly & Green.
NORFOLK: G. L. Hall Optical Co., 257 Granby St.
RICHMOND: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

(Continued on page 460)

movie maker near lake or ocean. Such plots are especially prepared on request for Amateur Cinema League members by the League's continuity department.

If circumstances do not permit the preparation of a continuity for a vacation reel of water sports, at least, ample sequences of typical activities should be made and a variety of camera positions employed to follow the action. After editing, these sequences will probably be the most attractive feature of the summer film.

Critical focusing

[Continued from page 437]

advertising campaign of a tobacco company, suggest a possible treatment twenty years from now for amateur movies of the present day. One needs not wait that long, however, for amateur films of 1924, when contrasted with similar scenes of the present day, offer sufficiently amusing effects. It is also possible for the movie maker to film old photographs and prints and to contrast these with similar scenes of the present period. The popularity of *Movie Memories* proves that such a reel would be an attractive addition to the home program.

A short cut to color

[Continued from page 427]

three colors would be impossible, for each color section is comparatively wider.

The filter factor for the process just described is approximately one third that of the three color filter and it is in this that the interest of the experiment lies. Not only can the pictures be made with less brilliant light but they can be projected to a larger size. Where an exposure with the three color filter was *f*/1.9 without a neutral density filter, a three times neutral density was used with this two color process. Without any neutral density filter, full exposure was obtained in light where the normal monotone exposure would be *f*/5.6.

This description may sound rather technical but it should be easily followed by any advanced amateur and should enable him to construct his own filters and holders or have them made to specification. The two color sections may be mounted between celluloid, trimmed to proper shape and secured with ordinary film cement, although it would be more suitable to mount the filters between disks of optical glass. A brass bushing to hold the colored sections next to the camera lens and, perhaps, also to accommodate a Kodacolor neutral density filter may be easily constructed or made to order.

This two color modification of the Eastman process, to summarize briefly, does not give such highly perfect color rendition as the Kodacolor method but full exposure may be made with less light than that needed for Kodacolor. Also, in projection, the color image is three times as bright or it may be three times as large with the same brilliancy. It is quite possible, with some of the more highly powered projectors now on the market, to throw a brilliant color image six feet wide.

The finest results will be obtained if taking scenes containing light blues is avoided and others selected which predominate in the various shades of reds, browns, oranges and greens.

Taking tiny tots

[Continued from page 424]

better distributed light. They should be equipped with diffusing screens as the bare light may be too intense for the baby's eyes. Care must be taken in placing the lamps so that the baby will be able to keep his eyes wide open and not be unduly attracted by the lamps while the picture is being made. The height of the illumination sources should be such that maximum light and minimum shadow fall on the baby's face.

For outdoor work, in monochrome, the baby should be entirely in the shade to get the best results. Pictures made partly in the sun and in shade are usually far too contrasty when shown on the screen. A bright cloudy day without direct sunlight would be an ideal one for this type of work. Reflectors should be used to throw the light (not direct sunlight) into the shadows of the baby's face. Remember that white dresses reflect considerable light and make the picture rather glarey. If possible, the baby should be dressed in pink rather than white. Pink is often used in the studios of Hollywood when it is desired to avoid chalky, brilliant white.

The subject of camera angles becomes one of particular importance since infants cannot sit up and face the camera unless supported in the arms of their proud parents. The most interesting pictures, with due respect to these proud parents, are those of the baby alone. Since the baby cannot be easily made to face the camera, the alternative is to make the camera face the baby. This can be done in several ways. One simple method is to place the baby in a basket on the floor while the movie maker mounts a small stepladder and from this point of vantage shoots almost straight down on the infant. The idea of taking baby pictures with the camera pointing downward from a height is subject to any number of variations.

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(Continued from page 458)

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Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 226 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd. "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty. Ltd., East St.
Toowoomba: Kodak (Australasia) Pty. Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty. Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.
Strain's, Ltd., 345 Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Kingston: Thomsen Photo Specialty Company, 69 Clarence St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Simcoe: Park's Drug Store.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 29 Richmond St., W

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St. W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Ague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: Horne's Camera Mart, 58 Old Broad St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Westminister Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Tiranty, 91 Rue Lafayette.
I: M. Assemat, 95 Rue des Petits-Champs.
XVII: LeGrimoire, 182 Blvd. Berthier.

GERMANY

Berlin, S.42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 106.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmebabad: R. Tolat & Co., Bawa's St., Raipur
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Horn Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe BabyAgency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd. 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak (Australasia) Pty. Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak (Australasia) Pty., Ltd., 40 Princes St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

SCOTLAND

Aberdeen: James E. Henderson, Ltd,, 164 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm. Kienast & Co.), Bahnofstr, 61

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

For outdoor work, good pictures of the baby in a buggy can be made by throwing the hood of the carriage well back and shooting from a point slightly higher than its rim. Standing on a box or a small stool should give sufficient height for this purpose. If the hood of the buggy casts a heavy shadow, a reflector should be used to direct the light into it. A projection screen can be used but a regular reflector made of wall board is better. As the baby is generally dressed in white, shadows will appear very dark in contrast unless some such means of directing the light is used. This is another reason for suggesting pink rather than white as the baby's costume. The idea of pointing the camera downward from a high point can also be used here.

Returning again to the indoor picture, for variation try a shot of the baby stretched out on the table. It goes without saying that someone's watchful eyes should be just beyond the range of the camera to see that he does not roll over the edge. If the baby is lying on his back, the camera should be placed as nearly above him as possible; if the baby is on his side, an excellent picture can be obtained by also holding the camera on its side in such a way that the projected picture will make it appear as if the baby were standing up. To heighten this effect, the background used should be of the same material as the cover of the table top. A large blanket is ideal for this purpose. A dark blanket is to be preferred to a white one, especially if the baby is already dressed in white.

Pictures of the baby being bathed, dressed and fed can be easily arranged to form a continuity which will greatly add to the effectiveness of the film. This, with appropriate titles, will introduce action that is so sadly lacking in the majority of infant pictures. If the baby can't be made to show action, the continuity should be made to do it through a progressive succession of short scenes.

After the baby has come to the age when he reaches for objects and can be given small toys to hold, it is easier to show more action. Of course, the baby won't hold anything very long without dropping it or throwing it down, but this procedure puts the desired life into the picture. Let baby wave his hands and kick his legs. Usually infants don't have to be encouraged to do this—they more often overdo it. If there is a speed adjustment on the camera, it can be used to quicken or slow down these actions when necessary. It should be remembered to change the setting of the lens opening properly when changing the camera speed so that all parts of the film will be exposed uniformly.

The next step is to show the baby sitting up. When he is strapped in a high chair, closeup shots of him looking directly into the camera can be easily obtained. Try to get the baby to reach toward the camera or slap his tiny hands on the front board of the high chair. Don't become dismayed if the baby begins to cry; a few feet of a baby crying, as contrasted with him smiling and laughing, will add much to the interest of the picture. A closeup wherein the baby's head alone fills the entire screen and shows him crying will usually cause the audience to burst out laughing.

Filming is but half the battle of a successful baby picture. Editing is the other half. No matter how carefully the filming is done, a considerable portion will have to be edited out. Because no one can tell what a tiny tot will do from one minute to another, considerable film will be shot in anticipation of the baby's next move. This, when edited out, does not necessarily have to be thrown away. It can be put aside and preserved for future use. It is well to mark the date on all such film. Only the very best shots should go into the final exhibition reel. It is sometimes hard to edit a film of one's baby due to the reluctance of having to discard any quantity of film. However, with the knowledge that the film thus edited out is merely to be transferred to another reel to be preserved for record purposes, the job immediately becomes infinitely easier, thus making the exhibition reel correspondingly more interesting. If possible, the services of an outsider who does not know the baby should be obtained to assist in editing. This will usually make the finished picture considerably more interesting than if the parents alone supervise the editing.

Titles put the finishing touch to the picture. The date should appear on nearly every title if possible. The all important question as the years roll by will be, "When was that taken?" The date may be part of the title proper or it may appear in the lower corner in small letters. Where it appears is merely a detail as long as it is there. Titles cleverly worded will aid in giving the film continuity. Even if an infant can not be induced to show much action, titles spaced at appropriate intervals can be made to tell a story and thus give the illusion of action which would otherwise be lacking. Such titles often turn a dull film into a most entertaining one. Don't hesitate to use imagination in title writing for infant pictures.

Baby pictures grow more and more valuable with the passing of time. Bear this in mind and make them show camera work at its best so that, as the years go by, you will always be glad to point to the film with pride, saying, "I took that picture!"

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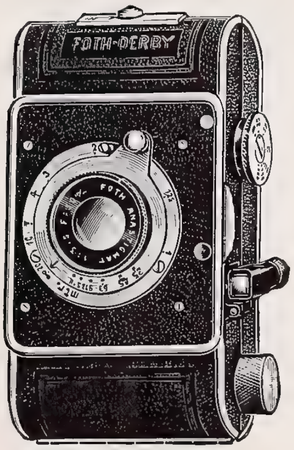

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Midsummer movies

[Continued from page 423]

to add immeasurably to its charm.

Briefly summed up, successful summer pictures can be had by avoiding contrasty subjects, particularly in closeups, by confining action, so far as possible, within the limits of one light intensity and, most important of all, by overcoming that commonest of all amateur troubles—the fear of using small lens openings.

Windjammer

[Continued from page 425]

any left to pay for our passages. Besides, we did not want the skipper and crew to know we were coming on the ship to make a film because sailing ship crews are proverbially superstitious and they might have regarded our project as likely to bring bad luck to the ship. So we said nothing. We joined as sailors to do the ship's work and what we did in our watches below we reckoned was our own business. And so our great adventure was finally begun.

It was a tragic enterprise in many ways but the film was made. The *Grace Harwar* made a very long and bad passage. We had to run our Easting down (make our longitude eastward) below 50 South in the middle of winter, the weather was bad and there was little light. We had constant gales, sleet and rain with heavy seas smashing over the poor old ship. We had a tiny crew, only thirteen hands before the mast, to work a 2,000 ton, fullrigged ship around Cape Horn in the depth of winter. We were wet through the first week out and we stayed wet through for two months after that. There was no heating system and not a dry spot in the ship anywhere. She began to leak. We were short of food. And then Walker was killed when we had been little more than a month at sea. The fore upper t'gall'nt halliards carried away and the yard fell on him while he was working aloft, killing him instantly. He was studying out camera angles, while he was at his work, when he died. We buried him there and I thought the film project was done.

What did I know about photography? I couldn't even load the magazines. There was no dark room and no place to work with the cameras and the film. While Walker was alive, I used to stay outside our little hutch of a wet cabin to keep the illfitting door shut fast while he loaded the magazines. We had no proper lamps to use. He worked in the dark inside the cabin and the door was so bad that, if I hadn't leaned against it from the outside, it would not have remained shut a moment.

The consequence was that, when Walker was killed, I knew almost nothing about the technical part of the cameras. I took the book of directions and pored over it more earnestly than it had ever been pored over before in the history of that make of camera and the more I read the less I learned. Books of directions are of little use, I found; practical experience is the thing. I taught myself, in desperation, by trial and error. Walker had had an exposure meter but, try as I might, I could not master its intricacies and threw it over the side. I preferred to guess the exposures by eye rather than use an instrument which I might use wrongly.

It took about a week to learn how to load the magazines in the dark; seas broke constantly over the ship and flooded the focs'l; there was no opportunity to develop even a few inches to see how I was getting on. I stuck to the job in desperation, really only because there was nothing else to do and never with any idea that the film, without Walker's assistance, could be a success.

We were at sea four and a half months. We sailed two months south of 50, came round Cape Horn and then through the tropics. We were becalmed on the Line. I didn't even know that the film would keep since we had no proper air tight cans for it. I put it down in the hold buried in the wheat and hoped for the best.

I did not develop any of the film on the voyage. Even if I had tried, there was no fresh water except the little that was necessary for drinking. If there ever seemed to be a hopeless film project, it was surely that voyage.

I reached England, at last, in the middle of September and hastened straightway to London. Fearfully I delivered the film to be developed, expecting to hear that it was all an utter failure. A week passed and then I received a letter stating that the film had not only developed well but was ninety eight percent *professionally perfect!*

And so it was, surely a noble tribute to the foolproof qualities of the modern motion picture camera and the excellence of the negative we used.

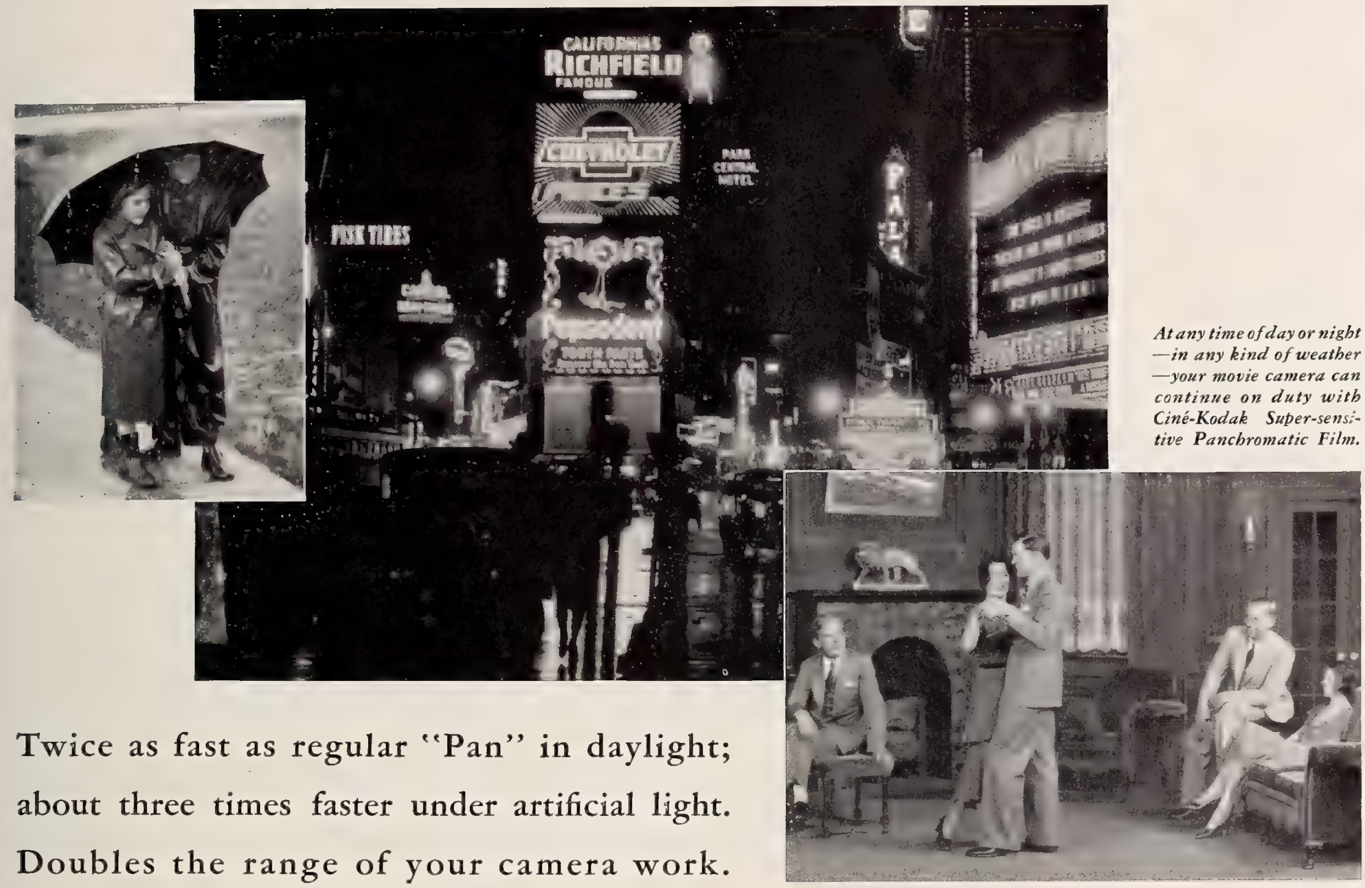
Then I tried to sell the negative but that is another story. It was even harder to do that than to make it aboard the old *Grace Harwar* but I managed in the end. I hawked it round London for months and nobody was at all interested. Then British Instructional Films of Welwyn Garden City took the proposition up and the exteriors from the *Grace Harwar* were used by them in the production of the feature talkie, *Windjammer*. As this was released, it consists of Walker's and my *Grace Harwar* shots interspersed with dialog sequences in a studio "focs'l" and poop.

Printed by W.N.U., New York

Ciné-Kodak Super-sensitive Film

gets the NIGHT-TIME *shots*

that used to be *"out of the picture"*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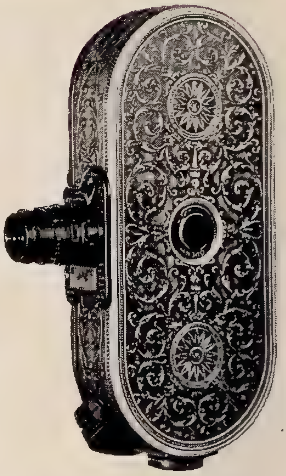
NO FILMO HAS EVER WORN OUT...

This Filmo 70 Camera, bought in 1925 by James R. Offield, Chicago attorney, has put in six busy years of movie making, with an excellent record of results. Mr. Offield, who now owns a Kodacolor equipped Filmo 70-D, has taken hundreds of feet of film on his travels, much of it at the Catalina Island home of his father-in-law, William Wrigley. There is no appreciable trace of wear in this veteran Filmo 70 Camera today, and there is good reason to believe that its present owner will find none six years hence.



Filmo 75 — completely equipped for Kodacolor movies in full natural color $149.50

● Filmo knows few limitations in 16 mm. movie making—either in photographic conditions or the special requirements of its owners. The Filmo 70-A and Filmo 70-D Cameras are justly famous for the things they can do. And the sturdy little Filmo 75 has a history of versatility and flexibility all its own. And just now, the Filmo 75 is showing its mettle as a "vacation" camera—light, compact, precise, and a maker of movies you'd walk a long way to see. Equipped with the special Cooke F 1.8 speed lens and Kodacolor filters, it is the lowest priced color camera you can buy. And many Filmo 70-A and 70-D owners are using it as a "second" camera—always ready and loaded for movies in color.

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BELL & HOWELL FILMO
Personal Movie Cameras and Projectors

25

V.6

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

CO
SEPTEMBER

NO
FILMO
HAS EVER
WORN
OUT

What You See, You Get—With Filmo

Another Filmo veteran . . . the camera of Mr. B. V. Covert, Lockport, N. Y., which, in 60,000 feet of film, has "hunted quail" and "fished salt water" from Newfoundland to Florida for more than seven years. Mr. Covert's movies won first place in the 1928 Photoplay contest, and second in 1929. Mr. Covert apologizes for the outside appearance of the camera, but states: ". . . the inside is absolutely perfect." And so . . . another Filmo that for years has defied time and wear, is proved good for many more years of prize-winning movies.

● If you should take a trip through the Bell & Howell factory, you'd find almost as many measuring and testing devices as you would production machines. For *precision* is as much a part of a Filmo as the shaping of its parts. This is necessary, if good movies are to be made. And it is necessary if the camera is to continue to serve, year after year, with the efficiency and dependability you have a right to require.

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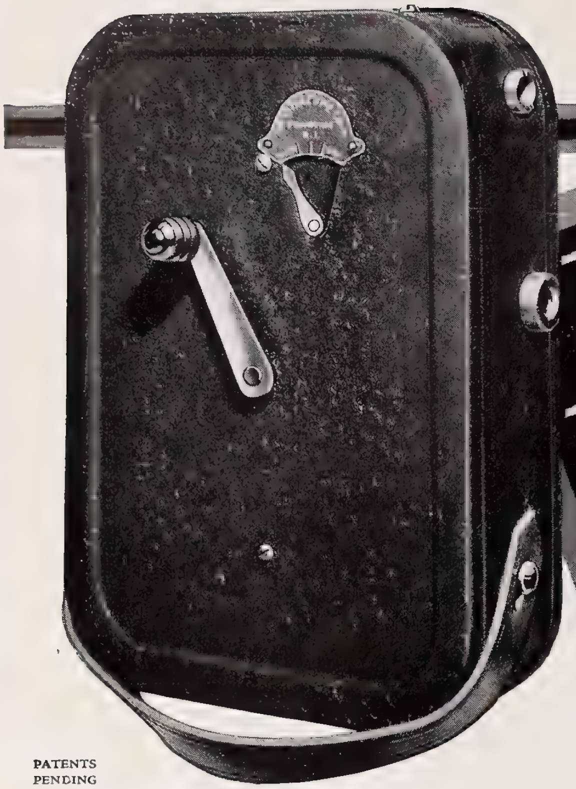
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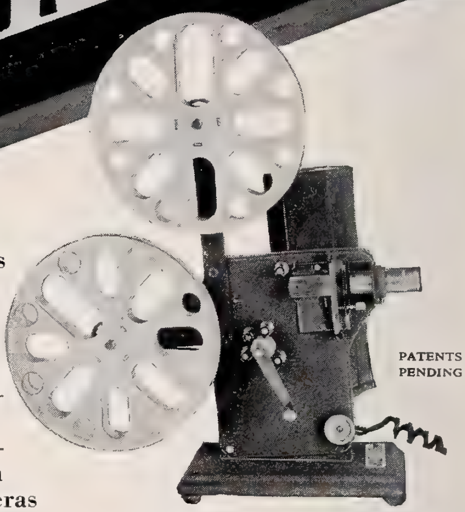
The Movie Maker

Motion Picture Camera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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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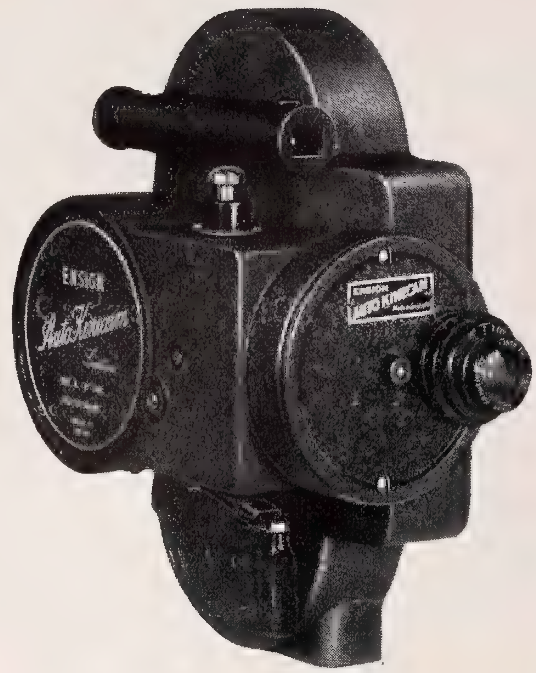

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"A point that should be stressed and driven home — perfect balance. I have handled other movie cameras, but none of them can compare with the Cine-Ansco in balance. When you pick up a Cine-Ansco, it is easy to hold it steady in your hands. It nestles between your palms not a bit top-heavy, like one 16 Mm. camera I have used, or, to use a nautical term, forward-heavy, like another. It just stays put, and rock-steady pictures are possible without the use of a tripod. I'd make a headliner out of that fact in my ad."

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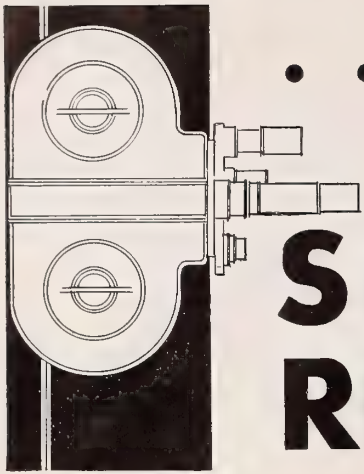

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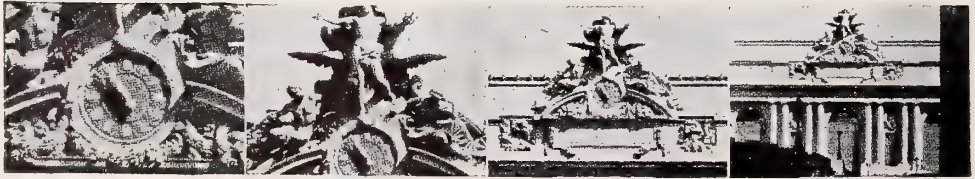
Dallmeyer Lenses make excellent Christmas gifts—and if you number among your friends an amateur enthusiast, NOW is the time to buy that gift, as these prices will be in effect for only a short time. A small deposit now will hold it.



With 6 inch With 4 inch With 2 inch With 1 inch

These illustrations show the various sized images obtained from one point with a Filmo equipped with Dallmeyer Lenses of one- to six-inch focus. Auxiliary finder-lenses are supplied for each lens, to show the exact size of image being photographed.

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Rx

"I COME out of my office," said a hard working friend recently, "completely fed up with my own problems and other people's pessimism and I want something to take me out of myself. When I look at the things most of my friends do in the evening and try them out, I find no answer because I am tired by them as much as by my work."

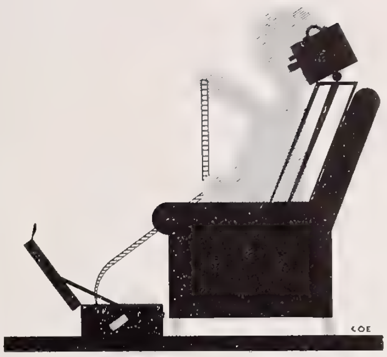
Every amateur movie maker has the answer to this man's need and yet a great many of us do not know it and make little use of what we consider a chore and not the anodyne it really is. This blessed relief is, of course, editing, with its fine combination of mental concentration and physical action. It is the kind of task which has been assigned by nerve specialists to patients in danger of a breakdown in health.

Fortunately, editing is a "cluttery" occupation, requiring plenty of room and making a first rate household mess. The editor is shunted off to a room where he will not disturb the rest of the family and where, by happy compensation, he is less likely to be disturbed. Unlike the bridge player, he does not have three others involved who, just when he has cleared his mind of nonessentials and has buried himself in the game, start a casual discussion of the market, the foreign situation or domestic politics and throw him back to where he was at five o'clock.

Surrounded by reels, reel section holders, splicer, notebook and pencil, the editor plans his campaign at the projector with the consciousness of supreme power that informed Caesar or Napoleon. He disposes of his troops without let or hindrance and with little concern for the enemy because the only opposition will come from his own carelessness or lack of forethought. He plans his decapitations, his decimations, his holocausts and then approaches his benign guillotine, with its challenge to his nicety of touch and dexterity of manipulation. There never was a film editor who managed to handle a splicer without the certainty—conveyed with more or less suavity to the onlooker, if any—that his way of doing so was lighted up by just that little touch of artistry necessary to distinguish it from the technique of other amateur film executioners.

A splice is made and the final click of the mechanism is a triumphant salvo, a salute to that which has been well done. The next has shaved a second's fraction off his normal speed. Probably a record if he had had it timed. Splice after splice joins yard to yard and the reel grows bulky with accomplishment. He has the power of artistic life and death. He severs as fatally as Atropos, spins again with the sureness and implacability of Clotho and, if he has followed a safe system, outwits Lachesis and her abominable twisting.

After two hours of editing, he is a dull fellow indeed who does not roll into the draperies of his couch surfeited with the heady joy of victory and sigh gently—this Alexander of the celluloid—for other film worlds to conquer.



THE AMATEUR CINEMA LEAGUE, INC.,

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates MOVIE MAKERS.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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Imagery

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Mirrored drama

LEO J. HEFFERNAN

Reflections on the cine possibilities of reflected scenes

DRAMA, according to the dictionary, is a series of deeply interesting events. While this definition is clear and concise, it does not take into account the thousand and one cinematic formulas, tricks and artifices it is possible to use in creating drama out of raw materials, of themselves uninteresting but made significant by their camera treatment. Each one of these devices serves not only to add interest to the film as a whole but often to bring a new meaning and a new point of view to otherwise commonplace scenes. Such a device, often used in professional films and utilized to even greater advantage by the amateur, is the photographing of reflected images.

Some might ask, "But why not photograph the action directly? What is it a reflection has which is lacking in the scene itself?" And a psychoanalyst might reply, "Human beings cannot help being fascinated by reflected images any more than they can help being afraid of the dark. One can better understand this by conceiving how primitive minds were awed on seeing what appeared to be substantial trees and mountains wiped away from a pool by the summer breeze, only to reappear when the ripples subsided." The fascination reflected images hold for us today is an inheritance from prehistoric times. Nor need the movie maker go far afield for reflections. They can be found on every hand and will always contain the dramatic element raised to a higher power through this unusual presentation. In a recent professional photoplay, the entire action of a sequence set on the lake shore was photographed as reflected in the bordering water. A girl and boy were having an intimate chat; their action was slow and simple so that the reflected images, upside down on the screen, were enhanced in interest by this easy device. As the last words of the scene were spoken, the youth picked up a pebble at his side and carelessly tossed it into the water, bringing the scene to a dramatic close in this utterly natural way. Such a scheme is well within the scope of the amateur director.

How, then, might one go about using this intriguing bit of camera technique? The primary consideration will be in setting the focus. It would seem reasonable that it should be set for the image being photographed but this would give a picture sadly out of focus. The reflected image is not really a picture at all. There is no actual scene there but merely a smooth place where the light rays from the subject are turned back into the lens. The real picture subject is still the original source of the reflections. In the scene mentioned above, the focus had been set for the distance the light rays traveled as they left the boy and girl, reached the water and were reflected back to the camera. In other words, in all mirror shooting, the focus must be set at a figure equal to the distance from the camera to the reflecting surface, *plus* the distance from this surface to the object. If it is desired to secure a picture of one's self holding the camera, the focus must be set at twice the distance from the mirror to the camera. Similarly, if one is taking a picture of cloud effects reflected in a smooth pool of water, the lens must be set at infinity if the clouds are to be sharply defined on the film. This would hold true no matter how close one might be to the smooth, reflecting surface.

When one is shooting into curved reflecting surfaces, such as the back of a polished auto headlight or a crystal garden globe, to secure special screen results, the curvature of the surface itself may have an effect on the focus. In such a case, the only way to make sure of a sharp rendition on the film will be to employ one of the critical focusing cameras, with which the image can be seen and visually focused before shooting. Out of doors, there will be a good bit of the landscape reflected in the curved surface and nearly always a portion of sky. With this in mind, a direct imaging of the sun must be guarded against. This bright, concentrated spot of light may cause flare and it would be wiser to eliminate it. Simply cut out a piece of paper the approximate size of the sun's image, paste it on the globe so as to eliminate this image and go ahead with the shooting. The sky is also a problem to be reckoned with in filming its reflection from the water. Remember that these smooth, open surfaces are highly efficient as mirrors and bring to the film a great proportion of the sky's brilliant actinic light. Consequently, one should use a small stop, just as if shooting as the sky directly. Filters may also be used freely in this "second hand" sky filming.

Many times the ideal shot will prove to be one in which detail is sharp not only in the image but in the subject as well. Thus another problem presents itself, that of depth of focus. This can be simplified by choosing reflections from large mirroring surfaces which need not be photographed at the critical short ranges. When the surface is relatively small and calls for close shooting, brilliant illumination will be needed so that the lens may be stopped down for the greatest possible depth of focus. In such closeup filming, care must also be given to the centering of the image since there is danger that the viewpoint of the lens will be displaced from that of the finder. A little practice will tell this proper compensation.

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The clinic

RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Twilight in color ■

September sunsets are marvelous subjects for the color camera. Their reds, purples and pinks are veritable symphonies in color and may be recorded at will if the photographer will keep on the alert for the right moment. In sunset filming, the ball of the sun itself should not be visible save when it is very low on the horizon. Rather, the sun should be concealed behind a stray cloud. With a little patience when shooting a sunset this can usually be arranged. Sometimes the branch or trunk of a tree, sometimes a figure, will serve the purpose of concealing the camera from the direct rays of the sun; this will give an interesting silhouette effect as well. In general, it will not be necessary to use the neutral density filters for autumn sunset shooting. As the sunset nears its end, the sky darkens considerably. It is then that half speed should be used in the camera; this will enhance the effect by making the movements of the shifting clouds more clearly apparent.

"Tele" hints ■

Perhaps you have acquired a telephoto lens with a view to securing distant shots only. While the "tele" lens is well adapted to this purpose, the fact that it can be employed to good advantage for other uses should not be overlooked. The closeup made with the telephoto lens is one of its real advantages. Subjects like children, who are apt to be self conscious when the camera looms close, lose their constraint when the camera is placed four to six times the distance away. This feat may be accomplished with the telephoto lens, while the picture will appear on the screen as if the camera were close to the subject, giving an enlarged effect.

Ewing Galloway

A tree or figure may hide the sun for a color silhouette

■ A telephoto lens of three inches focal length or more should always be used with the aid of a tripod for the camera or with some kind of firm support. The longer the focal length, the greater the care that must be exercised on this point, for accidental camera movement will be magnified.

■ Distant shots with the telephoto are best taken through a filter and panchromatic film should be used to gain the best filter correction. The new superspeed panchromatic is especially good for telephoto shots and permits the use of denser filters.

■ "Following" with a telephoto lens is a ticklish proposition and should not be attempted unless the object is moving slowly and at a regular rate of speed. Telephoto follow shots of subjects like stunting airplanes are rarely successful.

■ In order to avoid the subject's disappearance from the field, it is advisable always to keep it well to the very center of the finder when making shots with the "tele" lenses of longer equivalent focus than 2″.

■ Do not use filters for closeup "tele" shots of persons.

■ When purchasing a "tele" lens for your turret, it is always wise to let your dealer check up on its focusing scale when in position.

Stunt of month ■

Before the warm days of September are over and the last gaily colored beach umbrella is folded up and stored away, the cine amateur should avail himself of the unparalleled opportunity for recording the kaleidoscopic color harmony that one finds at the seashore bathing resorts. Here is all the uninterrupted sunlight in the world with color running riot. In hardly any other place are the normal inhibitions of human kind in regard to dress so discarded as here. The feminine population revels in blazing colors of bathing suit and beach pajama while even the conservative males don garments far from sombre in hue. Then, for the color closeup, there are choices of complexion ranging from the lobster red of the newly acquired sunburn to the deep mahogany

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Grand Canyon pointers

RALPH WILDES

At last, an answer to how this marvel can be well filmed

OF THE tens of thousands of visitors whose good fortune leads them to the rim of that mighty colossus, the Grand Canyon, there are doubtless many who possess things cinematic. As the early morning train pulls in from Williams, there is the usual feverish scramble up the embankment to get that "first view." Cameras, dangling from straps, barely miss a tree or a rock here and there. Then comes Uncle Ethelbert wheezing up the slope, spasmodically winding his camera between breaths. The rest of the family trudges up behind, carrying the camera cases, filters and tripod (for, you know, Uncle Ethelbert always buys the best when he becomes interested in anything). The rim is reached, the sun is already high in the heavens and the gorgeous, shadowless maze of vibrant color seems a thing unreal. After the customary "Oh's" and "Ah's" and a hasty examination of the distance scale and possibly the diaphragm setting, the buzzing begins. One, two, three, four hundred feet and still more to go. By lunch time the canyon has been shot up, down, sideways and back and forth and Uncle is beginning to feel that he has just about exhausted the possibilities at hand. As the last foot of the eighth roll hums merrily past the gate, comes a great feeling of accomplishment—a comprehensive, complete study of the Grand Canyon! Those reels will be the cinematic masterpiece of a lifetime, a veritable symposium of this colossus of colossi. Should Uncle Ethelbert turn around and deposit the results of the day's labor then and there in one of those handy receptacles labeled *For Rubbish Only*, he would confer an everlasting favor on humanity in general to say nothing of the cinema minded.

Ralph Wildes

Deep shadow masses are secured by late afternoon filming

Of all things photographic, it is more or less conceded by those that have tried it that the Grand Canyon of the Colorado in northern Arizona is the *grande pièce de résistance* from a camera standpoint, the Alpha and Omega of cinematic prowess. Accordingly, great is the divergence of opinion as to the photographic treatment thereof.

Everyone has opinions on the matter, more or less without precedent, and it is an affair of speculation as to how many decently satisfactory interpretations (or even isolated scenes) are produced each year. The whole matter seems to resolve itself into the primary question of exposure. The other factors of treatment, camera angles, etc., have more or less in common with those of any subject. Many rely wholly upon exposure meters while others will use the meter reading only as a basis for further computation. The meter, for instance, might give a reading of *f*/8. Some then proceed to reason that the thin air at the seven thousand foot elevation of the rim will call for a reduction of one stop and the brilliance of the southern sun, together with the unusual clarity of the air and the presence of that typical blue canyon "glow," will call for at least another stop less, giving a resultant opening of *f*/16. The extremists will go still further and solemnly affirm even that is too much and many have been the advocates of *f*/16 and a color filter!

The writer is one of those fanatics who pays little attention to altitude, having filmed with satisfactory results all the way from sea level to fourteen thousand feet, governing exposure only by the character of the subject and the light conditions at the moment, regardless of the "thin, clear air" or other bugaboos. He believes that, while at times some slight consideration might be taken of the "Grand Canyon haze," for ordinary purposes it is better to figure the exposure as for an ordinary mountain top panorama at the same latitude and let a good, substantial color filter take care of the haze. The results of such a procedure have been predominantly excellent.

It might be suggested, as the most advisable procedure, to put the camera away in the case from ten o'clock in the morning until three in the afternoon. The flat aspect of the canyon between these hours, under the nearly vertical summer sun, couldn't produce anything savouring of an interpretation with the best of composition and exposure. The effects from late afternoon until beyond sunset comprise an ever increasing crescendo of dramatic lighting, the like of which one will never see anywhere else on earth. The lens should be opened up; there need be no fear of letting too much light from that late

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Home runs in home movies

SAMUEL ALVIN ROBBINS

Tips that will aid the batting average of baseball filmers

WITH the approaching climaxes of baseball pennant races all over the country, the thoughts of many amateur movie makers turn to the possibilities of filming the national game. The complications and difficulties which beset the enthusiastic amateur attempting to shoot demonstrations of this kind are many and often resolve themselves into a seemingly impossible task. If these were only ordinary baseball games, things wouldn't be quite so arduous but, with the surging crowds pushing and pummeling all over the ball park, the almost unbearable heat of the afternoon sun to which is added the uncomfortable closeness of the spectators, the deafening roar and the stamping of the feet at each play, it is no wonder that one may become slightly unstrung and ultimately find himself placing the camera under the seat and deciding that maybe he should view the game instead of foolishly making an effort to take movies of it. A good baseball film is an asset to any movie maker's library and there really should be some way to offset these complexities and enable the making of a film that is worthy of projection. The writer has seen many baseball films but only one had real merit and the following suggestions are based on the methods employed by that successful cinematographer in his shooting.

Simplicity is the first and perhaps the most important rule. One should not be burdened with all the accessories that can be stuffed into the camera case. Also, at an important game, there is obviously no room for a tripod of any kind, which, in spite of its extreme advantage in obtaining steady pictures, had better be left behind.

Only slow motion could do justice to this fast play

Underwood & Underwood

Needless to say, there will be no time to adjust vignetters, prismatic eyes, duplicators, modifiers, or a score of other possible accessories. One should be on the alert. Every play must be watched and the cameraman should be ready to film it when its importance is determined. Decisions as to whether or not to film this play or that must be made quickly for baseball is a fast game and does not lend itself to leisurely proceedings. It is recommended that a seat in the upper grandstand, directly over first base, be obtained. From this advantageous position, most of the action may be shot with the least amount of trouble. Such a seat will not be so very far from the home plate, thereby giving an opportunity to photograph the batter's swing at the ball. This location will permit making almost one hundred percent of the game—the pitcher's windup and delivery, the various players up at bat, the slide to first base, the attempt to steal home and other "peppy" and exciting plays, which will provide action aplenty.

Because of the sunlit field, there will be a tendency to overexposure, so the diaphragm should be set accordingly. Of course, an exposure meter will clear away all doubt as to proper lens opening and the moment or two spent before the game in determining the correct lens aperture will insure a well exposed film. A filter should be used—not so much for color correction as to eliminate the glare of the white uniforms and the brilliant sand and dust around the baseline. Either a 2 x or a 4 x yellow filter may be used, the latter being preferable due to its greater corrective qualities under such conditions as will be encountered.

Inasmuch as the tripod is to be left behind, there will be no purpose in taking a telephoto with the possible exception of a two inch lens. This lens is more important than most amateurs think and it would be well for them to add it to their outfits. With the one inch lens, there always exists the danger that the detail of the players and their actions will be so small as to render it insignificant on the screen. A two inch lens, however, will give a fairly large image and it is not necessary to use a stand or tripod with it because the natural vibration of the hand and body is not magnified to any great extent by this lens and will not produce an unpleasant tremor on the screen if the camera has been firmly held.

Last but not least, the cameraman should keep a cool and level head. To be a successful movie maker, one must avoid all distractions. He should not "panoram" too fast; in fact, this should be avoided whenever possible. But, if he must move the camera, it should be done slowly with an even swing from the waist line, both feet being flat on the ground and the camera firmly held.

There are certain fundamental shots which should be included, such as a few feet of the excited, perspiring faces of the onlookers, the sodapop boys and the parade of the teams, all of which lend interest to [Continued on page 513]

Hints for huntsmen

TOWNSEND GODSEY

New approaches to the fall filming of cine sportsmen

BASKING in the privileges of the continuous open season afforded those who hunt with a movie camera, cine enthusiasts are rapidly recognizing that trophies shot with the camera are not mere skins and plumage but are living images of animals and birds that will thrill the hunter in season and out. One's zeal for shooting with the rifle, of course, need not be completely denied for there are times when each, the gun and the camera, has its place in the outing equipment of the sportsman. However, it is through film that the sportsman can generously share his happy experiences with the largest number of friends.

Films of birds, game, fish and wild life in general can always be depended upon to entertain an audience. However, in order to get the most out of filming opportunities, the cine hunter should have a general plan in mind. This plan might be the presentation of the life cycle of animals to be represented in the reel, it might be the diary of a hunting trip or it might be based on impersonal titles written after the manner of the professional short subject. One plan that might not occur to the average sportsman and yet which offers excellent continuity possibilities is to base the general motif of the picture on game conservation and recreation. Such a motif adds rather than detracts from the picture, as might be first supposed, and, of course, such a film has a double value and a special interest to sportsmen eager for perpetuation of hunting in the future. Any nature lover or public spirited citizen recognizes the usefulness of such work. Then, too, subtle suggestion injected into a nature or hunting picture will do much more good than hundreds of feet of formal propaganda. Occasional scenes showing what can be done in conservation are much more effective than reels on embryo fish in hatcheries or sequences of how to construct game bird pens, although such subjects have a valuable place in purely educational films.

H. Armstrong Roberts

Emphasis is gained by elimination of irrelevant detail

As in many other types of pictures, the filmer should never neglect to get the fleeting shots of wild life for which opportunity occurs, whether they fit into the continuity plan or not. However, in this subject, it will be found that such extemporaneous shots will usually fit into the film without altering the general theme. In order to give leeway for these possibilities and to avoid difficulty if planned shots fail to materialize, it is better to use a very general motif in working out such films. The following type of continuity permits inclusion of superlative chance shots and at the same time, brings in valuable indirect references to conservation: 1. Medium shot of a meadow. Title: *Cheery Bob White is the most respected of Missouri's game.* 2. Near shot of the quail. 3. Closeup of the quail. 4. Short shot of a quail from a different angle. 5. Long shot of a covey of birds rising from the ground and flying past. Title: *Bob White may be worried.* 6. Closeup of the quail looking toward the camera. 7. A medium shot of party of hunters and dogs getting out of a car. They look at their guns. 8. Nearer shot of the dogs. 9. Medium shot of the hunting party which walks past the camera. 10. Closeup of the quail facing the camera. 11. The hunting party arrives at a fence on which a refuge sign is posted. The party stops. 12. Closeup of the refuge sign. 13. The hunting party reading the sign. Title: *But Bob White is safe here.* 14. Medium shot of hunting party. 15. Party walks on past. Title: *The promise of future hunting.* 16. Long shot of the sanctuary. Title: *Such refuges supply game for the surrounding country.* 17. Medium shot of the hunting party passing the sanctuary. 18. Short semilong shot of the hunting party crossing over the road and entering an open field opposite the sanctuary. 19. Medium shot of the hunters in the field. Title: *Winter feeding is necessary.* 20. Near shot of the hunters as they stop at a shelter box

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The test of the pudding

W. STERLING SUTFIN

For the cine novice, it is in projecting his initial reel

YOU have received the first film back from the laboratory, have threaded the projector according to instructions and now sit down to enjoy that first movie. The picture flashes on the screen and you have a genuine thrill for the film is sharp and clear and natural as life. It is to be hoped that the whole hundred feet is as perfect and first pictures very often are. But here's a "fuzzy" picture. What's wrong with it? Easy enough to answer; you forgot to focus the lens.

Here is the sequence made of that group of children playing on the lawn which promised at the time to be so pleasing. Now there is merely a confusing mass of objects in dizzy motion with the house zipping past at intervals. You did do it after all, didn't you, *panoramed!* Instead of stopping the camera for each separate scene, you let it run and swung it from side to side as the children ran across the lawn; neither lawn nor children are sharp.

Agfa Ansco

Showing the first film—one of life's sweetest moments

Now comes a picture which is very light and with little detail, the one you took at noon in brilliant sunshine after making that closeup on the shady porch. You forgot to change to a smaller stop opening and the picture is very much overexposed. A greatly overexposed picture will often, also, appear to be fuzzy and seem to be out of focus. Later there is an abnormally dark picture. This was the one you made after the sun had set. There was not enough light and the film is almost impenetrable. It is underexposed.

Luckily, though, few of the pictures are either under or overexposed, for present day films have great latitude and a very large error in judgment of the intensity of the light will not completely spoil a shot. If you use an exposure meter, you need have no trouble at all from wondering if there is enough light or from underestimating its brightness, for the meter will instantly tell what exposure to use.

Here is a picture with a mysterious shadow over one corner which defies classification but harks back to the old still picture days and you will realize that, in taking this one, a finger was accidentally held over part of the lens. And that picture you made near a waterfall is indistinct; you allowed a drop of water to get on the lens. A dirty lens will also cause indistinct pictures, so be sure the lens is kept clean.

Then comes the charming scene for which you slipped a color filter on the lens to get some cloud effects. But the pictures made right after this cloud scene are underexposed. You forgot to remove the filter! Nearly every person makes this mistake at least once.

Now comes a series of closeups of members of the family. Some of them are almost decapitated and others have been "deshouldered." That is because you did not realize that the finder and the lens are not on the same axis, in fact cannot be, and did not allow for this. Some cameras have convenient guide lines etched on the finder to guard against this error but it is sure that, after this first slaughter, you will be careful to make proper allowance for the variation.

Some of the pictures are a bit "jumpy." It takes a little practice to learn to hold the camera absolutely rigid but, with elbows pressed closely to your sides, much of this body motion can be eliminated. A slight swaying of the camera may have seemed to you to make little difference but, when the tiny pictures, enlarged hundreds of times, are projected on the screen, this sway becomes very noticeable. More and more amateurs are using tripods as this insures a rock steady picture on the screen.

And as the film nears its end, there are irregular bands of white running along the outer edges. If you will recall, you did not follow the warning of the instruction book but, instead, took the film out of the camera and placed it in the can in the sunlight. As a result, the film's edges are light fogged. And now, in conclusion, you were wise not to project your films on too large a screen. For some reason, many beginners want big pictures but they soon learn that viewing home movies on a large screen is unnecessary and that the pictures lose much of their quality when enlarged too many times. A wide variety of projector lenses of different focal lengths can be supplied which will give the proper size picture, regardless of how far back you place the projector.

In projecting, bear in mind, too, that any other source of light than that which comes from the projector lens itself cannot fail to detract from the brilliancy of the picture. And as the end of the film approaches, be prepared to cut off the projector light just as the picture finishes on the screen. All this will give a finished effect to the showing.

Weekend cineantics

MARION NORRIS GLEASON

Plans and plots for putting whoopee in the houseparty film

TAKE the movie camera along to your next house party and get plenty of pictures but don't make the mistake of being too serious about it. Informal and casual house party films cannot be surpassed in amusement value either while they are being made or screened but a too pretentious production will only prove a bore to the average relaxed guest who wishes to be amused without effort.

An easy plan is to use the newsreel idea and make short pictures of everything of interest that happens, the arrival of different guests, their departures, any sport event of interest and closeups of the various members doing their own particularly amusing stunts. After the party is over, these short subjects should be cut, titled and spliced together into one reel for the later delight (or horror) of participants.

A picnic should be filmed with some idea of sequence. Show the party starting out with lunch boxes and bags. One long suffering guest staggers out loaded with as much of the supplies as he can carry. The chronically lazy member of the party, and there always is one, should be left behind and come running out of the house or cabin after the rest have gone. A shot from the rear of the car with the tardy one racing along the road is always good for a laugh.

Another amusing motion picture picnic stunt is to have the whole party crowd into one small auto, the smaller and older the car the better. The camera need not show how many crawl out of the door away from the camera to make room for those who get in. The same stunt should be worked out on arrival at the picnic grounds. Everyone tumbles out of the one small auto. Those who cannot crowd in when the camera starts clamber into the auto on the side opposite to the camera as room is made for them.

Significant closeups should be made, especially at lunch time. A series of closeups of each guest taking the first bite into a large "hot dog" makes a funny picture. Another stunt is to pile a plate high with sandwiches and then take a closeup picture while the many hands of the guests reach out for the sandwiches and, in a few seconds, leave a barren waste of crockery.

This "window shot" establishes house-party atmosphere

Ewing Galloway

Choose the proper psychological moment for making a photoplay when no one knows exactly what to do next. Don't attempt a carefully worked out story but something in the same spirit as charades with costumes and properties contributed from whatever the wardrobes and house equipment have to offer and ideas for the plot garnered from the inventive members of the party.

Sometimes there is an amusing accident that has happened to one of the group that can be "taken off" or something occurs at the party that can be dramatized and turned into melodrama or comedy.

At one house party an auto bringing some of the guests lost a front wheel as it drove up in front of the house. The accident was seized upon as the basis of a motion picture plot. The fact that one of the men in the group had culinary ambitions and made most atrocious biscuits of leaden consistency was added and in a few minutes a riotous comedy was produced, the story of which ran as follows.

A telegram comes to the house party during lunch, telling of the arrival of Algernon Depew. Everyone is desolate as he is an irritable dyspeptic who will spoil all the fun. While hopeless discussions are going on as to how the impending guest may be sent on his way, the biscuit making guest comes in with his triumph in culinary art. The biscuits are passed around, each guest trying politely to eat the sodden disc. One girl tosses hers out of the window. It falls in the road outside, directly in front of the wheel of Algernon's car which arrives at that moment. The front wheel hits the biscuit and immediately falls off and rolls into the gutter. Algernon tumbles out of the car, looks for the

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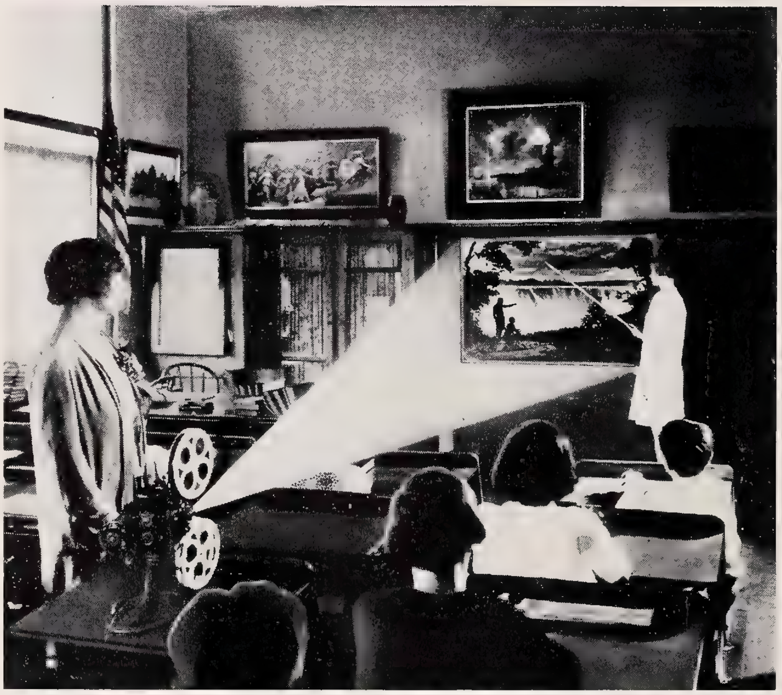
The educational film today

LOUIS M. BAILEY

A brief survey of the progress in use of teaching films

SEPTEMBER marks the beginning of another school year and, in taking of stock of the available teaching aids, none promises more far reaching and essential results than the employment of 16mm. camera and projection equipment. Indeed, such employment and results are considerably more than a promise. Tests performed by well known authorities under classroom conditions have determined the efficacy of film and the present use of this medium in schools throughout the world amply supports the findings of these tests. While the progressive school systems first recognized the value of 16mm. film and equipment for classroom employment, it remains for those which most need this medium to follow in its use. In an age of which the keynote is efficiency, this element becomes all the more essential in the methods of educational institutions preparing those who are to meet the increased demands of tomorrow. The pioneer work of establishing film as a teaching essential has already been accomplished. Easily operated and highly efficient taking and projection equipment in the form of the 16mm. camera and projector has been developed and offered at a cost well within the budgets of school systems. Teaching film libraries, both talking and silent, have been and are in the process of development, offering subjects produced under the direction of and embracing the methods of the country's foremost educators in every phase of study. Gone indeed is the basis of the lament that films suitable for classroom consumption were not available. Realizing the challenge presented in the appearance of such equipment, together with films designed to further teaching results, several teachers' colleges have offered training courses relative to the proper use of this medium in the school.



Bell & Howell

Classroom films on all major subjects now aid teaching

A consideration of the availability of teaching films points to three general sources. First, there are those which may be secured from the libraries organized for the specific purpose of producing films as a business. Second, there are subjects available gratis. The third source is within the school itself, many instructors now engaging in the personal production of teaching films related to their subjects. The organized film libraries include Eastman Teaching Films, Inc., distributors of approximately one hundred and fifty silent classroom films on art, English, geography, health, nature study and science; Electrical Research Products, Inc., releasing Educational Talking Pictures, has now available some forty synchronized reels on teacher training, social science, vocational guidance, elementary and natural science, music, athletics and mathematics; RKO Pathe Distributing Corporation lists over one hundred films on human geography, physical geography, world geography, commercial geography, European geography, science, aviation, physical education, literature, history and miscellaneous subjects; Ufa Films, Inc., distribute over one hundred and twenty sound and silent films on astronomy, physics, biology and natural history, geography, primitive peoples, occupations and miscellaneous subjects; the School Film Department of the QRS DeVry Corporation offers eighty seven subjects on world geography, citizenship, American Statesmen, nature study, vocational guidance, health and hygiene, general science and electricity. A teacher's guide, including a working outline of the film, as well as considerable valuable supplementary teaching material, is supplied with each of these films, making it possible readily to integrate the contents of the film with the study to which it is related. Aside from these films, especially designed for teaching purposes, a wealth of educational subjects is available gratis. These films, often both sound and silent, are, in general, on industry, covering the products of the sponsoring companies, although such agencies as the departments of the United States Government, national associations and societies distribute films of valuable educational content related to their work, which, as in the case of the Department of Agriculture, for instance, is, in itself, of an educational nature. Such films, as they become available are reviewed monthly in MOVIE MAKERS under the heading, *Free Films*. The most complete 16mm. listing yet offered is available in *The Directory of Film Sources*, compiled by the Victor Animatograph Corporation, Davenport, Iowa, which may

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Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

Portland increase ■ A recent membership drive of the Cine Club of Portland, Ore., resulted in forty new memberships. This club now has ninety paid up members, the best record to date for a city of Portland's size. Edward J. Schon, president, attributes part of the success of the drive to the reduction of club dues from five dollars a year to three. An inexpensive, though very pleasant and entirely adequate meeting place, makes this reduction of dues possible. The Portland Club is contemplating contests for the fall season. There is a possibility of an interclub contest between San Francisco, Portland and Oakland Clubs—at least Portland is willing.

News contests ■ At its last meeting before the summer recess, the Greater Oakland Motion Picture Club of Oakland, Calif., presented a program featuring the demonstration of new fast film by Howard L. Hock. A screening of members' films and open discussion of technical questions closed the meeting. This fall the Oakland Club plans to resume its monthly newsreel contests. Each month, two or more members will be assigned a news event or some similar topic to film. These subjects will then be screened at the succeeding meeting and the best one selected by vote. At the end of the year, the best sequences from all reels are to be edited into an annual news review. The club is now conducting a membership drive and plans in the fall to begin production of a photoplay. The scenario has been written and production cast selected.

Exposure meters ■ A recent program of the Chicago Cinema Club featured a discussion of exposure and a demonstration of various exposure meters by the committee of club members selected to cover that topic. Another program attraction was the projecion of *Windy City*, the 9.5mm. film, made by Arthur Wolff, which took first place in a contest held by the 9.5 mm. Amateur Cine Club of Chicago. Members of this organization were guests of the Chicago Cinema Club at this meeting. A later Chicago Cinema Club program was devoted to the screening of members' films and recent 16mm. library releases. This club now has its own meeting place and is actively collecting studio and laboratory equipment for its members' use.

Interior scene from British club film, "Ethel's Operation"

Birmingham A. C. A.

Japanese contest ■ Masao H. Kawamoto of the Film Amateur Society in Japan reports that, in the amateur movie contest recently held by the *Jiji Shimpo*, a Tokyo daily newspaper, and the Film Amateur Society, George S. Thommen took first prize with *White Heaven*, a film of skiing in the Japanese Alps. Mr. Thommen, a League member and a member of the Cinema Amateurs of Westchester, an amateur producing unit, was traveling in Japan during the contest. His film is now being screened in Tokyo theaters.

Gas filmed ■ The Amateur Movie Club of Amarillo, Texas, has been reorganized. C. B. Johnson is president; Everett Carpenter, vice president; C. Don Hughes, secretary. The screening of members' films is featured at the regular club meeting. Although no photoplay production is planned, a group of members are working on a film of the gas industry.

Rapid progress ■ The Cinema Club of San Francisco is holding a summer film contest which is to be judged at this month's meeting. Only films made by members between July first and the date of September's meeting are eligible. Prizes are offered as follows: a grand prize of six one hundred foot rolls of 16 mm. panchromatic film for the best 9.5, 16 or 35mm. entry; three one hundred foot rolls of panchromatic film for the second best 16 or 35 mm. entry; six rolls of 9.5mm. film for the second best 9.5mm. entry; two one hundred foot rolls of film for the third best 16 or 35mm. entry. Arrangements have been made with San Francisco dealers so that the film may be exchanged by the winners for other movie merchandise of the same value or applied on the purchase of articles of greater value. Lengths of entries are restricted to 300 ft., 9.5mm.; 400 ft., 16mm., and 1000 ft. 35mm. A demonstration of the new superspeed films was presented at a recent meeting.

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Amateur quickies

CHARLES HAMMOND

Impromptu movies are the latest form of an old time game

NOT long ago I had the pleasure of seeing some films made by a young married couple, first, a reel of very beautiful scenes of Nova Scotia and, then, an impromptu film story. The scenic films were run off with no particular pride, although they were unusually lovely, but the threading of the dramatic film was accompanied by an enthusiastic description of how "John thought it up and we just did it on the spur of the moment and you'll die laughing!" I waited with pleasant anticipation while John strolled into view in front of their house. Immediately Mary ran out and started an animated conversation with him. My host and hostess laughed heartily at the dialog and burst into shrieks of merriment as a third person came into the picture and turned the duet into a trio. That was all that happened. I tried to meet their enthusiasm and say something complimentary and I did manage to praise the photographic quality. But, after I reached home and sat down to think, I asked myself, "Why so high hat?" The film was wholly unintelligible and dull to me but it afforded my friends a heap of fun and was just as amusing to them in its content as are the snap shots in the average family album which convulse the family but bore the outsider.

I believe the reason so many amateurs are afraid to make foolish impromptu pictures just for the fun of it is due, in part, to the professional traditions set up in the minds of movie fans which fixed the idea that a photoplay means a production and an elaborate one at that. The first dramatic efforts of cine amateurs were to make pictures that would compare favorably with those seen on the professional screen. Their next ambition was to show the professionals that motion picture making was really an art, and the result was an output of morbid and psychopathic films or pictures full of clever photographic tricks. Everyone seemed to forget that the fine plays produced on the legitimate stage did not prevent people from enjoying absurd and wholly delightful impromptu party dramatics with the piano lamp and the guest room spread called into action for costuming.

Two years ago I was involved in a shipwreck and, while filming the rescue tugs, the press boats coming along for news and the divers getting into their suits preparatory to going down and finding out how soon we were doomed to sink, I made friends with some companion movie makers, a whole family from the far south. I learned they had made some very fine undersea pictures and I tried my best to find out about them—how they were filmed, under what circumstances, with what apertures and many other interesting things—but all they would talk about was a scenario they had written and filmed one afternoon. Father was a rajah, I was told, and mother one of his harem ("I just wrapped a few scarfs around me and covered up my face and you've no idea how oriental I looked and Dad was a scream in a big old couch cover all stuffed up with pillows and wound around") while their neighborhood friends played various villainous and exotic roles. I never did get the story straight, as they all talked at once in their enthusiasm, but I did gather that it was a masterpiece in comparison with which the undersea pictures could not be mentioned in the same breath. And again, "Why not?"

The uniformly fine lenses on amateur motion picture cameras and the possibilities of excellent photography frequently blind us to the fact that, first and foremost, the amateur cine camera is a development of the still camera, the chief purpose of which, in the hands of amateurs, is to make pictures of the family, for the family and by the family, with neighbors, friends and scenery added for variety. The fact that expert photographers and studio professionals are specializing in photography as an art and business does not stop millions of snap shooters from pasting funny little pictures of people doing no end of foolish stunts into the family albums to be laughed over in years to come. And so, in a broader way, the amateur movie camera can be a source of similar amusement.

Impromptu films should be as spontaneous, ridiculous and unexpected as charades. Naturally, a central idea and a logical sequence will help in making a film but, as a rule, the madder an impromptu film, the merrier and, when things seem pretty muddled, there is always the helpful title to clear perplexing spots. Very frequently some incident will start the picture going, especially on houseparties where impromptu movies thrive best. Perhaps, for an idea, the bad cooking of one member of the party whose

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Dance, ladies!

CLIFFORD ORR

Film art comes to a mothers' club on Mrs. Bisbin's lawn

"LADIES of the Every Other Tuesday Mothers' Club: I'm sure you'll all agree with me that we've had a perfectly splendid business meeting and that Mrs. Bisbin, our honored Corresponding Secretary, has served us the most delicious luncheon of the year, here in her lovely house. And now, as your President, I have a most interesting announcement to make. . . . Mrs. Kittle has brought along her movie camera and is going to make pictures of us all—every one. *(Consternation and general cries.)* Sort of a memento, you see, which we can show to the men as a surprise when we meet at Mrs. Kittle's house next September for Gentlemen's Night and Annual Roast. . . . And just so that the picture will be *really good* we're going to act out a regular little play. *(Isolated shrieks.)* Mrs. Kittle and I, who have had this up our sleeve for some time, have asked the only real author in our membership, Mrs. Bella Day Nightingale, whose little *Dew Drop Stories* we all know in our evening paper, to write us a scenario and she has done a lovely little one full of possibilities and humor and charm, and who knows that one of you ladies may not prove to be a real Mary Pickford or Lon Chaney. (*Much raucous laughter.*)

"Now, the idea is this: I shall direct and Mrs. Kittle will be the camerman, but all the rest of you will be a group of 'Women Who Have Forsworn Love.' *(Ominous silence.)* Yes, I mean it. You will all be like those ladies in that Greek thing, or wherever it is, and you have all gone to live together on a beautiful desert island—of course, that's Mrs. Bisbin's front lawn. You see, some man has wounded one of you deeply and that one has gathered kindred souls and gone to this island where you have all sworn to forswear love and never look on the face of Man again. Of course, that will be hard to get over to the audience but we'll put it all in a nice title—one of those art titles with roses and clouds and things and, perhaps, a pretty kitten down in the corner to express innocence because we want to do this right. . . . And the picture will open with you all leaping and dancing on the lawn. *(Expressions of horror.)* Oh, not *real* dancing! *Classic* dancing. Just leaping about, you know, in the poetry of motion. And Mrs. Bisbin has had the gardener pick a lot of flowers for you to throw at each other. . . . Well, the story is very simple. It's merely this: that, while you are dancing, Diane, the most beautiful of all, and I guess I don't need to tell you that we've chosen Mrs. Brukker for Diane *(Fairly good applause)*, steals furtively away and disappears in the forest. And in a moment Thyrsis, another nymph—and we've selected Mrs. Gellows for Thyrsis because she was so good in our little Easter Play—steals away and follows her. And for a moment the dancing continues and then Thyrsis comes running back and stops the dancing and tells the group that Diane is in the thicket with a *Man. (Giggles and expostulations from Mrs. Brukker.)* And Thyrsis goes on talking, telling you how Diane should be sought and brought back and put to death for breaking her vow. But—and here's where the humor comes in—as she speaks, each one of you, in turn, assumes a sly look and, one at a time, unseen by the others, goes sneaking off into the woods, until there is no one left but Mrs. Gellows—I mean Thyrsis—and that ends it. Then we'll add another little art title saying that *Love conquers all*, or something pretty like that, with a rainbow and, perhaps, *two* kittens.

"There! Now do we all understand? All right, then. Dance, ladies, dance! All ready! *Camera,* Mrs. Kittle! . . . Dance, ladies! . . . Keep in the range of the camera! Lift your feet! Lift your feet, Mrs. Smedley! No, *don't* look at the camera and talk, Mrs. Smedley! Nymphs *never* have weak ankles! . . . Dance, ladies! Throw your pretty flowers! Throw them at *each other*, Mrs. Muller, not just behind you. . . . Don't stop. *Don't stop!* And *don't* look at the camera! The camera isn't here. I'm not here. Mrs. Kittle isn't here. . . . You're all far away on a desert island where there isn't any—Ooop! Mrs. Muller's dropped her glasses. Don't step on Mrs. Muller's glasses! But don't *stop,* Mrs. Muller! Don't stop! Nymphs never used to mind when they lost their glasses! . . . Dance, ladies! That's it! . . . Now, all ready, Mrs. Brukker! Steal away. Look furtively around. That's it. Now look around again. That's it. Now put your finger to your lips to express secrecy. That's it. Now steal away. . . . No! No! Toward the shrubbery, Mrs. Brukker, not the garage! . . . That's *wonderful!*

"*Don't* stop dancing, ladies! And don't watch her, Mrs. Thrisbie. Only Mrs. Gellows can watch her. Watch her, Mrs. Gellows! And now, stop dancing! . . . No! No! *Only* Mrs. Gellows stops. . . .

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Picturing pets

EPES W. SARGENT

IF ALL friends have learned to duck when the trusty camera comes into sight, if the old mill dam has been shot from every possible angle and all four sides of City Hall and the Library have been photographed and rephotographed, if, in short, most subjects have been exhausted, why not take up pets in a serious way? New and frequently charming material may be found in the fireside cat or the backyard dog. The canary can be worked into a short scenario and even a pet snake, if one is at hand, can be utilized. A new field may be opened and, if it is handled rightly, it provides a fascinating one. Of course, just a picture of a dog or a cat does not mean much. A little imagination should be developed, by use of which modified forms of the clever professional animal comedies can be added to the amateur's film treasures. Making such a film requires an animal, patience, some time, more patience, some film and infinitely more patience, but the results are worthwhile.

It may be hard on mascots but "the film's the thing"

Paramount

The first step, after acquiring the pet, may seem a bit foolish but it is very necessary. Perhaps the plan is to photograph a cat. Cats are fond of fish, so get a piece of fish and cut it into very small bits. Take the cat into a quiet room, wind the camera but do not load it with film. Toss the cat one of the morsels of fish and, just as she is about to snatch it, start the camera, training it on her. She may or may not start back at the unusual sound and gesture but eventually the fish wins. After she has gobbled it, toss her another piece and repeat the performance. Eventually the cat will arrive at the conclusion that the camera is nothing to be afraid of and that it is a means of getting fish. It may be necessary to repeat the performance on several days for no lesson should run over fifteen minutes.

It will help if the trainer talks to the cat in a quiet conversational tone while running the camera. It doesn't matter what is said but it seems to have a steadying effect. Until the cat or other pet is broken to the camera, one cannot be certain of the shot, for, the minute the camera is started, the cat may face the lens with a startled expression. Other pets require different baits but the idea is the same. Work in a room or enclosure where there are no distracting sights and sounds. It is a good plan to continue to use the system of rewards, though not so generously, even after the training is ended.

Perhaps you have a Dietrich or Beery in your back yard

Next try some film in the camera. Give the cat a piece of catnip and shoot. Have someone dangle a ball or wad of paper on the end of a string and get the cat to play with it. One or more helpers will probably be needed. Impress upon them very strongly that all movements should be slow and unhurried. That is the secret of good work with animals. A single harsh exclamation, a shout or a threatening gesture and not only will the pose or action be spoiled but possibly also the cat. Speak slowly and distinctly with an intonation of authority but do not yell.

After a few simpler shots have been made, more complex action may be planned. Place the cat in the spot selected for the action and get her to sit there. It may take a little time—and some fish—but it can be done. On her left, an assistant then whispers, "Psssst!" The cat

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News of the industry

Answers the query, "What's new?" for amateur and dealer

Filmo for golf ■ In view of the widespread use of the 16mm. camera on the golf course, the Bell & Howell Company of Chicago now announces a new model of a famous Filmo, the 70-DB. The new Filmo differs from the standard model only in being specifically adapted to extra sharp pictures in slow motion. This is accomplished by incorporating a revised shutter opening so that the motion of a rapid golf stroke is prevented from blurring on the screen. The new 110 degree shutter does not affect normal shooting appreciably but a slight reduction in the exposure value makes it necessary to have fairly good lighting conditions when securing slow motion effects. Such a camera is especially suited for analyzing one's stroke and any existing Filmo 70-D may be fitted with this special shutter at a small cost.

Afga, Berlin & "Filmen Leicht Gemacht"

16mm. enlargement by Marfaing Process, noted on page 492

Dallmeyers half ■ A truly sensational price reduction on almost every standard Dallmeyer lens is announced this month by Herbert & Huesgen, 18 East 42nd Street, sole United States agents for this excellent imported objective. The price reduction announced for each lens is exactly fifty percent of its present list price, a reduction which is not only in line with the spirit of the times, but which will enable every movie maker to complete his lens equipment with unprecedented economy. All these lens are specified as new and are fully accredited products of the firm of Dallmeyer, the English lens manufacturers who enjoy an excellent reputation for their fine output. Speed lenses and telephotos as well as standard one inch objectives have their place on the list. Lenses are in standard mounts and will fit most 16mm. cameras with threaded sockets. With lenses of other than on inch focal length, auxiliary finders are supplied to correct the finder field. Necessary alterations incidental to mounting on specific cameras will be made without extra charge.

Eastman telephoto ■ A new, interchangeable telephoto lens with excellent definition and a magnification of four and one half times has been recently announced by the Eastman Kodak Company of Rochester, New York. The new objective carries its own finder, a feature of prime importance in correctly locating a distant object in the telephoto field, and is adaptable only to the Model K Ciné-Kodak. It possesses the good working aperture of $f/4.5$ and is interchangeable with the $f/1.9$, $f/2.7$ wide angle and $f/3.5$ lenses, making this well known camera an even more versatile instrument. This new telephoto lens should be particularly desirable for sport and hunting shots this fall.

Anniversary ■ Established in 1895 as the American branch of the famous C. P. Goerz Optical Company of Germany, the C. P. Goerz American Optical Company celebrates this month the twenty fifth anniversary of its independent incorporation under an American charter. It is a significant fact that, during its American existence, very few changes have taken place in its personnel, an expressive tribute to the adherence of this firm to the ideal of producing fine optical goods. MOVIE MAKERS congratulates the C. P. Goerz American Optical Company on its high standard of output for the past twenty five years and adds every good wish for a long continuance of its merited success.

For stills ■ That interesting type of small still camera which embodies a fast, short focus lens and takes two smaller pictures on a roll film where only one was possible before, is now augmented by two neat little cameras, the Pupille and the Ranca of the Hugo Meyer-Nagel line, marketed by Hugo Meyer & Company, 245 West 55th Street, New York City. The Pupille is a most compact and precise piece of camera workmanship, weighing about thirteen ounces and fitted with a Meyer Primotar $f/3.5$ of two inches focal length with Compur shutter. This lens has a micrometer focusing scale by means of which the image may be brought to critical sharpness, producing a negative which may be enlarged many times. The Meyer Makro-Plasmat $f/2.7$ is also available in the Pupille. The Ranca, a less expensive version of the same idea, has an $f/4.5$ lens and three shutter speeds. Both have optical viewfinders and take sixteen pictures per roll.

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Seasoning scenics

FRANK R. KNIGHT, JR.

Fall suggests cine recipes that have an individual tang

IN this season, besides making movies of the remaining summer activities, one will doubtless devote some attention to compiling a film of fall as a season, typifying its charm and colorfulness. There should, of course, be a central theme around which to build. As this is written the mercury is bubbling from the thermometer in the grasp of a sulphuric August day but, before long, this climatic affliction will be swept aside by a brisk northwest wind which, invisible yet manifest herald of the most enjoyable season, shall be the motif of the writer's next serious movie effort.

Mowry

The opening shot will be of a calendar page depicting the month of July which can be found among the stock of calendars at the office. Then there will be a shot of a weather vane, silhouetted against a muggy sky — the arrow pointing to the south. The next one, already made, is a shot of several cows dozing in the shade of a sun scorched willow by a dry creek bed. The fourth will be a closeup of a thermometer at ninety five degrees, which might be made as this is being written without the slightest recourse to artificial stimulation. Now all is ready for fall—and who isn't?

Back to the calendar which now shows the month of September. The weather vane, with the help of a red filter and panchromatic film, is shown pointing to the north against a dark sky studded with white clouds and framed by tree tops.

Next will come a shot of tree tops swaying in the wind and one of leaves eddying about in a miniature whirlpool. Again the thermometer, shot at half speed as it drops, with the assistance of a match and an ice cube, from ninety five to sixty five degrees. At this point will come a shot of a squirrel, taken with a telephoto lens, showing him as he tucks a nut into his mouth and scurries up his aboreal abode.

Now for the title, *Seasonal reactions in the city.* The first urban shot (at least, as it is to be projected) will be of a huge furniture van on moving day and, if the landlord doesn't put the furnace through a face lifting operation, just where *this* shot will be made is already determined. Regardless, several huskies will be shown stepping along under a piano or a davenport. Next a coal truck will be stalked and, with the camera held just out of harm's way, the exposure lever released as the trap is lifted and the coal spills down the chute. As a clinching bit of seasonal cinematic evidence, there will be a brief shot of some back lot football game and, after this, a return to the countryside.

On leaving town, it is necessary to burrow through a tunnel for a block or two, so the camera will be in action through the windshield as darkness envelops the screen. Then another title, *But the countryside is the place in which to really enjoy the season,* or some other similar wording.

Now the prime reason for the reel, the beauty of fall foliage, becomes evident. The scenes which follow must all depend upon beauty for their interest and not upon definite objects or characters. This demands panchromatic film and filters for black and white projection, a combination vitally necessary to lend sharp contrast between stacks of yellow corn stalks, the multicolored leaves of perennials and the dark green of conifers to set them all off against a background of clouds and sky and to make of the whole a lovely landscape and not merely a field, a clump of trees and a dull white sky. There will be general shots characteristic of fall—scenes of the harvesting, of the jumps at the hunt meets, the pack streaming through a partly discernible clearing — the idea of things rather than titled, specific sequences. Perhaps good fortune will provide a flock of birds grouped upon trees or telephone wires, preparing for their migration to the southland.

There is atmosphere in the pounding sea for the fall filmer

Certainly there will be countless opportunities for lovely scenic shots of huntsmen and their dogs deploying through the fields. If the seashore is near, the waves pounding ominously on the rocks will presage the slowly approaching winter. A busy camera in the fall collects innumerable film feet of subjects which may easily be divorced from their actual connections and impressed into service in a reel of the season.

There will also be a Kodacolor sequence in this fall picture, for only spring is as productive of worthwhile color scenes. This will come last and the final footage will be color shots of the unusually lovely sunsets of the Indian summer with the weather vane again in the

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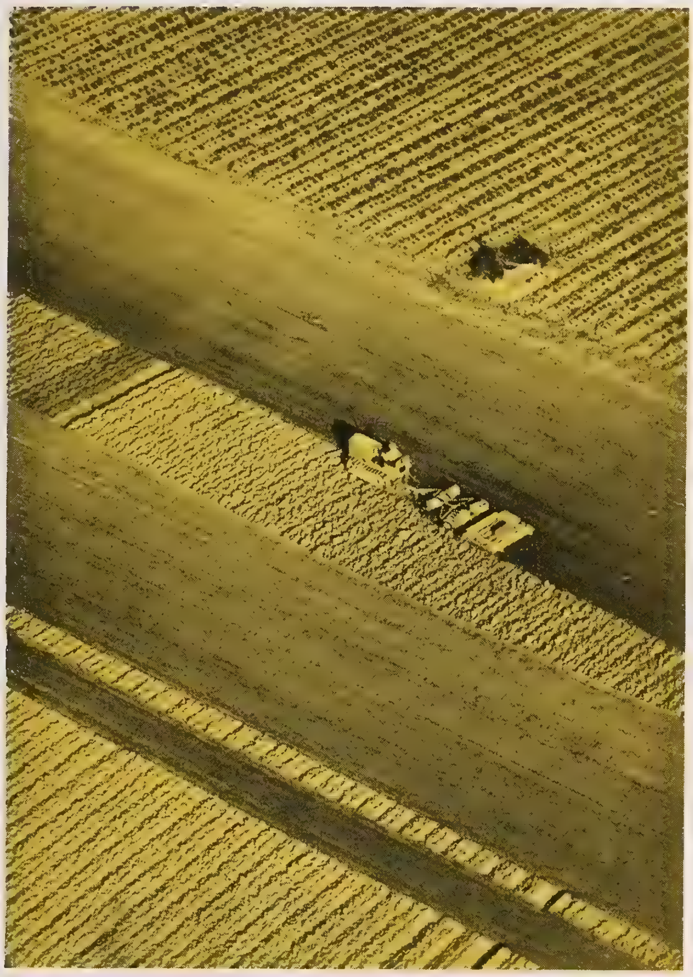
Educational films

LOUIS M. BAILEY

Medical, industrial, school, civic, church, welfare & other uses

School ■ In working out a county wide visual instruction program for small schools, Superintendent Ernest E. Trego, Manitou Springs, Colorado, issued the following interesting and helpful suggestions to teachers: "*Objectives.* (1) Visual instruction is for the purpose of vitalizing, enriching and correlating text material. It is with this in mind that we are equipping locally and throughout the county for far more extended use of visual aids and are submitting these suggestions for use of all teachers. (2) All visual aids are to be used as a means toward an end, not as separate units. These aids are a challenge to the teacher and the progressive one will seize them as a welcome ally and use them as an old friend. *Methods.* (1) Visual aids in the classroom are not for the purpose of entertaining. If this is all that can be accomplished from any particular 'aid,' it is much better that it not be attempted. (2) In presenting any visual material, the teacher must make the same careful preliminary preparation that she would in introducing a new topic for study. (3) Correlation is the keyword of any supplementary material. The more varied the means of approach to any situation the better the job of teaching can be accomplished. (4) Material used as part of the lesson plan should be presented early in the project. It has little value when left until last. (5) Scientific experiments have shown again and again that students retain much more and for a far longer time as a result of visual aids. This should be capitalized upon. (6) Contrary to popular belief, much visual material used at one time proves detrimental. A small amount well selected is much more effective. (7) Perhaps one of the greatest advantages to be had from such material is in motivation before the actual study of the project begins. The proper film should invariably tempt the student to 'investigate further.' (8) Time is valuable and it behooves the teacher to see that all is in readiness before classes convene. Orderliness of procedure with a definite idea of what is to be accomplished mark the true teacher. (9) Though the mechanical operation of apparatus may seem complicated, it really is not. Any teacher can easily operate the machine. I would suggest each teacher practice manipulation of the projector during her spare moments. This time will be repaid twofold in the efficiency of instruction resulting from the skill attained."

A mundane subject made interesting by clever photography



Caterpillar Tractor Company

Industrial ■ Education by means of film as a sales factor is the purpose of the twenty seven 35 and 16mm. subjects, twelve of which have accompanying disks, distributed by the Caterpillar Tractor Company to show the operation of tractors, road machinery and combines. The films are used in two ways, it is reported. In winter months, six traveling schools put on two day school programs at dealers' showrooms throughout the United States and Canada. During the 1931 season, it is planned to use the sound films exclusively because of the gratifying results obtained from them last year. The second use is by dealers, some three hundred of whom, both here and abroad, are supplied with these films redesigned to answer questions which prospects might ask regarding the equipment. These showings have been especially successful in foreign countries where the products are not yet well established or methods of their use in the United States are not well known. Single showings are said to have closed orders for as many as fifteen tractors.

■ For sales promotion and passenger entertainment, 16mm. motion pictures are more and more being used by steamship and railway lines, the Canadian National Steamships having recently placed a 16mm. projector on each of their fine Alaska cruise vessels. The cruises of these ships are of about ten days' duration and

[Continued on page 500]

Movie makers everywher

Enthusiastically A

this new CINÉ-KODAK SUPER-SENSI

Brooklyn, N. Y.

"I am very much pleased with the results obtained with the Super-sensitive Panchromatic Film I have used. This new film makes my Ciné-Kodak good for all hours of the day instead of just the daylight hours. I am grateful to your company for adding many hours of pleasure to my Ciné-Kodak.
GEORGE E. JANTZER"

●

Buffalo, N. Y.

"Your new Super-sensitive Panchromatic Film is superb; a joy to the heart of the Ciné-Kodaker who is working under adverse conditions of time and place.

"I have used it for interiors in the early morning, for outside scenes taken near sunset, and for telephoto work; in every case the results, especially with the *f.*1.9 lens of my Model B, are excellent. For the photographer who *must* get pictures no matter what the conditions of light, the new film fills a long desired want.

"I had thought that the Super-sensitive, like most fast films, would show more graininess than slower emulsions, but I was pleasantly disappointed. REV. EUGENE A. GISEL, S. J."

●

Norristown, Pa.

"I want to congratulate the Eastman Kodak Company in their efforts in producing such an amazing product as the Super-sensitive Film. SOLOMON KURTZ"

●

Erie, Pa.

"I am very much pleased with the results that I have obtained from Super-sensitive Film. The color equivalents are also very satisfactory and are especially good when I have been using a Filter. The only trouble with this film is that my friends all laugh at me and joke me for being so foolish as to try and take pictures with so very little light, but I think that I have the last laugh. J. P. CRAWFORD"

●

Hempstead Gardens, L. I., N. Y.

"I, personally, was very pleased with the results I obtained, which showed the crowds at Roosevelt Field on the arrival of Post and Gatty from their around-the-world flight.

"This was the first reel of the new sensitive film I have exposed and on comparison with the professional news reel films, which were taken at the same time and by the same lights, my results are distinctly superior.
PERCY W. HARRIS"

Somerville, Mass.

"We are highly pleased with the performance of Super sensitive, since the exposure was made at 8:30 A. M., D. S. T. the lens of the camera facing an open furnace operating a 2500 degrees Fahrenheit and windows comprising more tha 50 per cent of the background area; no artificial lighting bein used. A. M. LEOBY"

●

Hazelton, Pa.

"It is hard to believe that you can take moving picture with so little light, but Super-sensitive Film seems to ge everything. WILLIAM L. MORSE"

●

New York, N. Y.

"Super-sensitive Film is amazing. I would never have be lieved I could have shot those scenes of the Post-Gatty parad —a hazy day at best—at *f.*8 with a K3 filter. And on the othe reel I was almost over-exposed at *f.*11 with an A filter! I sti can't believe it.

"I was also amazed at its faithfulness in recording colo in their true tones in terms of black and white. No more unde exposed interiors for me. S. W. CHILDS"

●

Wilkes-Barre, Pa.

"I am very much pleased with my first experiences in th use of the Ciné-Kodak Super-sensitive Film. The results o tained with this film in night photography are truly remar able. It will certainly be a very valuable adjunct to the ordina Panchromatic Film in many ways, and will be especially hel ful to one touring or cruising who must take the light cond tions as he finds them in passing. CARLETON C. JONES"

●

Syracuse, N. Y.

"I was greatly surprised and pleased with the excelle quality of the first pictures I took the other day on Supe sensitive Film. I feared some graininess, but it did not appea The sense of depth and the clear contrasts were delightf qualities. I am much pleased with the results.
R. F. PIPER"

●

New York, N. Y.

"I think this film is the greatest achievement for amate photographers since you came out with the Ciné 16 mm. m tion picture camera. Not only does it make possible nig photography, formerly outside the range of the amateur, b it increases tremendously the artistry in motion picture takin within our scope. C. D. BRINDLEY"

plaud

VE FILM

MANY thousands of feet of the new Ciné-Kodak Super-sensitive Panchromatic Film have already been exposed, and the fact that this marvelous new film has even exceeded the hopes of movie makers everywhere is evidenced by their enthusiastic letters, a few of which are given below . . . Ciné-Kodak Super-sensitive—twice as fast as regular "Pan" in daylight . . . at least three times as fast with Mazda light—makes indoor movies at night with 100-watt bulbs in ordinary house lamps and clear pictures on dull days outdoors. If you have yet to try this new film that puts your camera on 24-hour duty—there's a thrill in store for you . . . Ciné-Kodak Super-sensitive Film costs but $7.50 for the 100-foot roll; $4.00 for 50 feet. Ciné-Kodak Panchromatic Film is now reduced to $6.00 and $3.25. Eastman Kodak Company, Rochester, N. Y.

Ciné
Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras
using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique
NOTICE: The film in this package will be processed without additional charge. It will be replaced if found defective in manufacture or if damaged or lost while in our possession, that of any associate company. Except as above stated, this film is sold and will be processed without warranty, guarantee or other liability of any kind on our part or that of any associate company.

Movie makers everywher

Movie makers everywhere Enthusiastically Applaud *this new* CINÉ-KODAK SUPER-SENSITIVE FILM

MANY thousands of feet of the new Ciné-Kodak Super-sensitive Panchromatic Film have already been exposed, and the fact that this marvelous new film has even exceeded the hopes of movie makers everywhere is evidenced by their enthusiastic letters, a few of which are given below . . . Ciné-Kodak Super-sensitive—twice as fast as regular "Pan" in daylight . . . at least three times as fast with Mazda light—makes indoor movies at night with 100-watt bulbs in ordinary house lamps and clear pictures on dull days outdoors. If you have yet to try this new film that puts your camera on 24-hour duty—there's a thrill in store for you . . . Ciné-Kodak Super-sensitive Film costs but $7.50 for the 100-foot roll; $4.00 for 50 feet. Ciné-Kodak Panchromatic Film is now reduced to $6.00 and $3.25. Eastman Kodak Company, Rochester, N. Y.

Brooklyn, N. Y.

"I am very much pleased with the results obtained with the Super-sensitive Panchromatic Film I have used. This new film makes my Ciné-Kodak good for all hours of the day instead of just the daylight hours. I am grateful to your company for adding many hours of pleasure to my Ciné-Kodak.

GEORGE E. JANTZER"

●

Buffalo, N. Y.

"Your new Super-sensitive Panchromatic Film is superb; a joy to the heart of the Ciné-Kodaker who is working under adverse conditions of time and place.

"I have used it for interiors in the early morning, for outside scenes taken near sunset, and for telephoto work; in every case the results, especially with the *f*.1.9 lens of my Model B, are excellent. For the photographer who *must* get pictures no matter what the conditions of light, the new film fills a long desired want.

"I had thought that the Super-sensitive, like most fast films, would show more graininess than slower emulsions, but I was pleasantly disappointed. REV. EUGENE A. GISEL, S. J."

●

Norristown, Pa.

"I want to congratulate the Eastman Kodak Company in their efforts in producing such an amazing product as the Super-sensitive Film. SOLOMON KURTZ"

●

Erie, Pa.

"I am very much pleased with the results that I have obtained from Super-sensitive Film. The color equivalents are also very satisfactory and are especially good when I have been using a Filter. The only trouble with this film is that my friends all laugh at me and joke me for being so foolish as to try and take pictures with so very little light, but I think that I have the last laugh. J. P. CRAWFORD"

●

Hempstead Gardens, L. I., N. Y.

"I, personally, was very pleased with the results I obtained, which showed the crowds at Roosevelt Field on the arrival of Post and Gatty from their around-the-world flight.

"This was the first reel of the new sensitive film I have exposed and on comparison with the professional news reel films, which were taken at the same time and by the same lights, my results are distinctly superior.

PERCY W. HARRIS"

Somerville, Mass.

"We are highly pleased with the performance of Super-sensitive, since the exposure was made at 8:30 A. M., D. S. T., the lens of the camera facing an open furnace operating at 2500 degrees Fahrenheit and windows comprising more than 50 per cent of the background area; no artificial lighting being used. A. M. LEOBY"

●

Hazelton, Pa.

"It is hard to believe that you can take moving pictures with so little light, but Super-sensitive Film seems to get everything. WILLIAM L. MORSE"

●

New York, N. Y.

"Super-sensitive Film is amazing. I would never have believed I could have shot those scenes of the Post-Gatty parade —a hazy day at best—at *f*.8 with a K3 filter. And on the other reel I was almost over-exposed at *f*.11 with an A filter! I still can't believe it.

"I was also amazed at its faithfulness in recording colors in their true tones in terms of black and white. No more under-exposed interiors for me. S. W. CHILDS"

●

Wilkes-Barre, Pa.

"I am very much pleased with my first experiences in the use of the Ciné-Kodak Super-sensitive Film. The results obtained with this film in night photography are truly remarkable. It will certainly be a very valuable adjunct to the ordinary Panchromatic Film in many ways, and will be especially helpful to one touring or cruising who must take the light conditions as he finds them in passing. CARLETON C. JONES"

●

Syracuse, N. Y.

"I was greatly surprised and pleased with the excellent quality of the first pictures I took the other day on Super-sensitive Film. I feared some graininess, but it did not appear. The sense of depth and the clear contrasts were delightful qualities. I am much pleased with the results.

R. F. PIPER"

●

New York, N. Y.

"I think this film is the greatest achievement for amateur photographers since you came out with the Ciné 16 mm. motion picture camera. Not only does it make possible night photography, formerly outside the range of the amateur, but it increases tremendously the artistry in motion picture taking within our scope. C. D. BRINDLEY"

Ciné
Kodak
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Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill. A wide variety of subjects are announced for this month. *Hooked* is a one reel Grantland Rice Sportlight on fishing in many waters; *Oom Pah Pah,* a one reel Aesop's Fable, concerns a street band which is arrested and so jazzes up the Judge that the court is ruined; *Temple of Silence,* one reel, Vagabond Adventure Series, explains this mystery of Indo China; *Traffic Tangles,* two reels, featuring Nat Carr and Dot Farley, shows the dangers of a picnic combining children, a new auto and traffic cops. Ufa educational talkies are *Jupiter, Saturn, The Milky Way; Insect Farmers And Laborers; Secrets Of The Sea.* Feature films are *Long, Long Trail,* six reels, with Hoot Gibson; *Senor Americano,* seven reels, with Ken Maynard; *Skinner Steps Out,* seven reels, with Glenn Tryon; *Shanghai Lady,* seven reels, with Mary Nolan. Oswald Cartoons, each one reel in length and featuring the Lucky Rabbit, are *Chili Con Carmen, Kisses And Kurses, Broadway Follies* and *Bowery Bimboes.* Specials are *Pop And Son,* one reel, with Benny Rubin; *Kid Roberts,* two reels, of the Leather Pusher series; *In Old Mazuma,* two reels, a Featurette with George Sidney and Charlie Murray; *Royal Fourflush,* two reels, Sporting Youth Series, all star; *Varsity Drag,* all star, two reels, Collegians; *Fellow Students,* two reels, Sid Saylor.

■ EASTIN FILMADS, Galesburg, Ill. A new film. *Wild Life In Yellowstone National Park,* picturing animal life and containing closeups of bears, deer and moose, is announced. *Bear Huntng In The Rockies, Scenic Grandeur Of The Yellowstone, Yellowstone's Thundering Herd* and *The First Flying Machine,* among others, are listed in a catalog available on request.

■ EASTMAN KODAK CO., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. A new descriptive catalog is available upon request.

■ FILM FEATURETTES, INC., N. Y. C. Four *Ufagrams,* deservedly famous Ufa films in popular form for amateur consumption, are announced this month as silent, 100 foot subjects. *Fighting Lobsters* portrays a struggle for existence in which an octopus engages in battle with a lobster, truly a matter of the survival of the fittest for only one of the participants emerges alive. *Insect Engineers* is the fitting title of a subject concerning the parasol ant, a South American insect shown cutting and then carrying to his nest "parasol" leaves which are chewed to form fertilizer for the beds of fungi upon which this ant feeds. *Camouflaged Death Traps* shows the remarkable plant, Venus's fly trap, capturing a victim. The chameleon at work with his limber tongue is also seen. *Strange Playmates* portrays charming companionships of animals not usually associated with one another.

■ HEMENWAY FILM CO., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

■ HOLMES LECTURES, INC., BURTON, Chicago. *Where West Is Still West,* 400 ft., shows riding, branding, the roundup and other phases of a day on the range. Other subjects, also photographed by Charles J. Belden and especially emphasized this month, are *When Winter Comes To The Range, The Winter Breadline In Wyoming* and *Don Coyote,* each a 100 foot film.

■ KODASCOPE LIBRARIES, INC., N. Y. C. Three Fox comedies, *The Elephant's Elbows, The Lady Lion* and *Madame Dynamite,* are especially emphasized for this month. The first two are animal subjects and the third is on the mother in law theme. Five hundred other interesting films are listed in the catalog of this company.

■ PATHEGRAMS, INC., N. Y. C. Releasing both 9.5 and 16 mm. sound and silent subjects, this library announces sound films in these series: *Pathe News, Pathe Audio Reviews, Pathe Features, Aesop's Fables, Grantland Rice Sportlights, Vagabond Series* and *Two Reel Comedies.*

■ REYNOLDS, ERNEST, M., Cleveland, Ohio. In addition to Gold Seal releases in 100 foot lengths, this library announces the availablity of Pixy Pictures, twenty five foot subjects designed especially for children. A wide range of titles, including *Aerial Views Of Battleships, Animated Haystack, Circus Parade, Dance, Clown, Dance, Fire—Fire, Friendly Animals, Teasing Daddy* and many others are listed. A complete Reynolds list is available on request.

Hints for huntsmen

[Continued from page 479]

and take grain from their pockets and put it in the hopper. 21. Medium shot of the hunters walking on into the field. 22. Near shot of the dogs looking for a trail. Title: *He has gone.* 23. Semicloseup of a dog on point. 24. Closeup of another dog on point. Title: *There they go!* 25. Semilong shot as the covey is flushed and the birds fly away. (A slight "tilt" and "pan" may be necessary.) 26. Medium shot of the hunters firing. 27. Semilong shot of the dogs running to retrieve. 28. A medium shot of a dog returning toward the camera with a bird in his mouth. 29. Near shot of hunters. The dog comes into the scene and drops bird at hunter's feet. The hunter pets the dog. Title: *Another bunch!* 30. Medium shot of dogs on point. 31. Closeup of one dog on point, scene being made from a different angle. 32. Semilong shot of birds rising and dropping when hit. 33. Semilong shot of dogs retrieving the birds. Title: *Not so bad?* 34. Medium shot of hunting party with the birds that have been bagged. 35. Semicloseup of a hunter petting the dogs. 36. Closeup of bags and dogs. Title: *Plenty is enough.* 37. Semilong shot of hunting party leaving the field, walking away from the camera. 38. Medium shot of the party eating sandwiches and coffee. 39. Closeup of a dog's head. Fade out.

While the principal interest in this continuity seems to be the hunt, it will also be noted that the facts that the state maintains a game refuge, that winter feeding of the birds is necessary and that the sportsman's limit of game is enough are introduced. These facts will be impressed upon all who see the picture and at the same time they will give variety rather than detract from the film. This continuity may be taken as a stock model to be adapted to the individual sportsman's desires and facilities. Although this treatment is brief, it is ample and projects the story coherently with emphasis upon dramatic moments and scenes of particular beauty such as those of the dogs on point.

Just as a man cannot well serve two masters, he cannot successfully handle two kinds of shooting apparatus. When going into the fields or the woods for the day, the sportsman will have to choose between gun and camera for he will find that the best camera shots are the best rifle shots and vice versa. However, it is safe to say that, as the sportsman makes more and more successful films, he will be more likely to choose to operate the movie camera and let hunting companions make the kills.

News of the industry

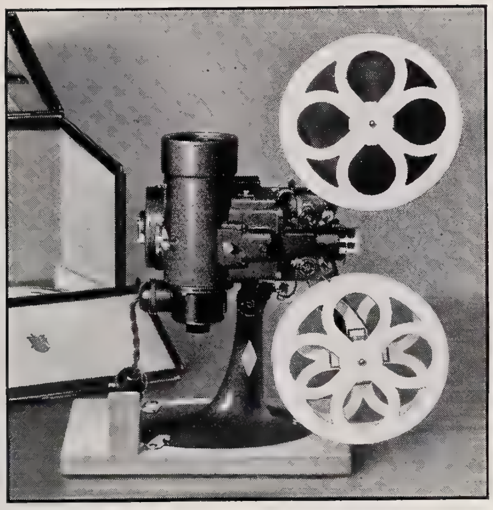
[Continued from page 487]

DeVry sound ensemble ■ A perfected 35 mm. sound on film projector contained in a portable case eighteen by twenty by eleven inches is the latest accomplishment of the QRS-DeVry Corporation, 4829 South Kedzie Avenue, Chicago. Accessory to the projector is another case containing the amplifier and loudspeaker; this case is separable into two units which enables the speaker to be placed adjacent to the screen. The entire working outfit, complete with cables, control box, etc., is known as the "ESF" ensemble, while the single amplifier and speaker may be used to serve two projectors in the "Twin Unit ESF" ensemble. It is said that a new design in the portable sound projector unit gives absolutely uniform motion to the film, producing picture and sound effects unusually free from distortion. These units may be had as complete sound installations with projecting tables, control board, cut in hand microphone, monitor speaker, disk attachments, rewind and reel storage, in short, everything necessary to the most complete sound installation. The apparatus, by reason of its cost and portability, is particularly adapted to educational, religious and industrial work.

Enlargements ■ A number of enlargements from 16mm. reversal film frames have recently been submitted by the Marfaing Studios, 450 West 162nd Street, New York City, as samples of a new process developed by this company. These enlargements, both five by seven and ten by twelve inches, were exceptionally clear and free from the grainy effect so often found in this work. The possessor of a film that has been carefully focused and well exposed may confidently expect good results from any selected scene enlarged by this process.

Processer ■ Of new and compact design, a film developing, washing and fixing rack, which will be manufactured and sold exclusively for amateur use by the Phillips Laboratory of Westfield, N. J., has been submitted for inspection. Made of monel metal, which is impervious to the action of the developing solution, the new rack will hold 100 feet of 16mm. film although it is but two inches by eleven by fourteen inches in dimensions. With the outfit will be supplied a winding rack, a tray and formula for a fine grain negative developer so that the amateur may develop his own negative 16mm. film at will.

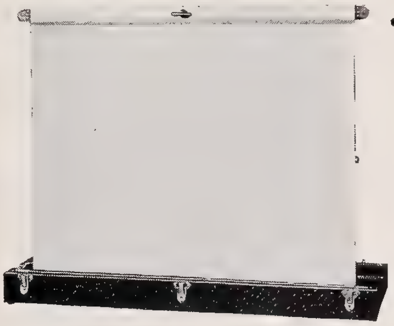
Now—375-Watt Illumination for Filmo Fixed-Resistance Projectors



Until you have seen your movies with a Filmo 375-watt Projector, you can scarcely realize the amazing improvement made possible in the projection of your films. This improvement is particularly apparent with long throws, so that projection before large groups either in the home or in auditoriums, schools, or churches is greatly improved. To supply the demand which has sprung up since the Filmo 375-watt system was introduced, the Filmo 57 Projector with regular fixed resistance is now made available with 375-watt, 75-volt illumination. Price, complete with drop-front case, $215; conversion of your Filmo 250-watt fixed resistance projector to 375-watt fixed resistance, $17.50.

Da-Lite Challenger Screen

(*Right*)—Map-style bead screen, rolling into tubular case. Complete with ingenious folding tripod. Screen can't swing on tripod. Fabric stretches taut. Prices $20 to $30 for sizes 30″ x 40″ to 39″ x 52″.



Da-Lite Model A Screen

(*Left*)—New-type bead projection surface. Semi-automatic erection and lowering. Rachet tightens fabric. Brown leatherette covered case. Price $20 to $35 for sizes 22″x 30″ up to 39″ x 52″.

B & H Photometer for Filmo Cameras—You read a Photometer as you read an adding machine—and you do as little figuring. The Photometer is a scientifically accurate, direct vision, light measuring device as easy to use as your flashlight. Gives lens stops at various film speeds for Filmo 70-D, 70-A, and 75. Model A, $17.50; with case, $20.

For "Still" Photography—Ingeniously calibrated for "still" camera use, the Photometer gives you lens stop readings for any shutter speed, and also for filter factors and emulsion speeds. Direct vision. No interpolation necessary. Just sight it, set it, and read it! The price, Model B, $17.50; $20 with case.

New Cooke 3½″ Projection Lens—With an aperture of F 2.5, this new lens is capable of theater-brilliant reproduction on the longest throws. Especially efficient with the new Filmo 375-watt Projectors. Unmatched in accuracy, definition, sharpness, and power. Price, $27.50. Cooke 4 in. F 2.8 Projection Lens, $30.

• BELL & HOWELL •

FILMO

Bell & Howell Company, 1843 Larchmont Avenue, Chicago, Ill. New York, Hollywood, London (B & H Co., Ltd.) Established 1907.

SPECIAL TRADE-IN OFFER

FOR SEPTEMBER ONLY

—Never Again—

KODASCOPE Model K, with case, $175

$50 Allowance on Kodascope C

This unusual offer will expire on September 30. This is your chance to obtain one of these projectors at an unheard-of price. Investigate to-day.

A small down payment will secure any camera or projector—Eastman—B & H—Victor—balance on deferred monthly payments over a period of 6 months or 1 year. This is the way to get your equipment.

Liberal trade-in arrangement on all equipment. Write.

COLUMBUS PHOTO SUPPLY

146 Columbus Ave. New York City

"Expert Repair Work on Old Models"

Pathex MOTION PICTURES for THE HOME

Complete stock of latest 9½ mm. cameras, projectors, raw and new exhibition films. Mail orders filled. Send for Booklet.

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TITLES

CCS HERE'S YESTERDAY!

Complete editing and titling service. (16 mm. or standard.) Cinematography.

CLARK CINE-SERVICE

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DETROIT, MICH.

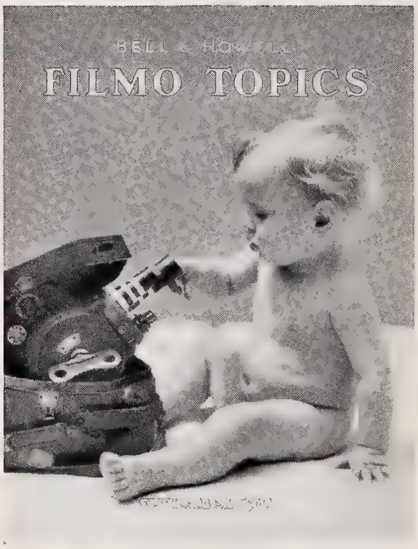
HERE'S RELIEF!
from "Heat Waves"

USE METAL LETTERS FOR TITLE MAKING

Send for Price List of Capital and Lower Case Letters.

H. W. Knight & Son, Inc., Seneca Falls, N. Y.

Micro telescope ■ The unusual combination of an inexpensive telescope and microscope is offered this month by the firm of Wollensak, Rochester, New York. Selling for $1.75, this instrument ought to be valuable to movie makers, both for examining film and as an aid to telephoto shooting. As a microscope, the instrument enlarges four times; as a telescope, it is said to give a 10X magnification to the field. The instrument is of brass bound fiber and has an attractive appearance.



Next "Filmo Topics" is planned to aid summer film editing

"Filmo Topics" ■ The coming issue of *Filmo Topics*, awaited by interested amateurs everywhere, will feature *Editing Your Summer Films; Stills From Your Vacation Films*, a further method of preserving summer memories; *Helps In Scene Planning*, designed specifically to aid the traveler; *Magic Wishes*, a child scenario involving trick effects; and the usual pictorial and hints departments. Your name may be placed on the mailing list by writing to Bell & Howell, 1801 Larchmont Avenue, Chicago.

Correctoscope ■ A newly prepared folder illustrating and describing the adaptability of the Hugo Meyer Correctoscope to modern 16mm. cine cameras may be had from Hugo Meyer & Co., 245 West 55th Street, New York City. Those who seek a compact, combination device to aid in securing both correct focus and exposure should send for this folder.

Pixy pictures ■ These form a series of twenty five foot miniature film subjects in 16mm., made expressly for toy projectors by Ernest M. Reynolds of 165 East 191st Street, Cleveland, Ohio. A large variety of subjects is offered, each film being wound on a metal reel, complete with leader. While these films are meant for the small projector, they are standard 16mm. subjects and may be incorporated in larger reels if desired.

"Cine-Kodak News" ■ Those who are interested in securing a valuable and timely house journal covering many interesting cinematic topics should write for the *Ciné-Kodak News* which is sent without charge to all active movie makers. Merely drop a line to its editor in care of the Eastman Kodak Company, Rochester, N. Y.

Pathe films ■ A remarkable collection of synchronized film subjects has been prepared for amateur consumption by Pathegrams, Inc., 35 W. 45th St., New York City. Dealers are invited by F. L. Gerke, manager of this office, to visit the Pathe establishment and to screen any of the 800 16mm. or 250 9.5mm. subjects which are available.

Knight catalog ■ The growing use of their metal inscription letters and characters for making amateur movie titles has caused the H. W. Knight Company of Seneca Falls, N. Y., to issue an interesting little folder describing the use of these metal letters for this purpose, listing the sizes available. The Knight Company will gladly send this folder to any reader of Movie Makers.

Weekend cineantics

[Continued from page 481]

trouble, finds the biscuit and examines its quality in horror. He looks at the house and sees another biscuit come hurtling out of the window. He takes to his heels and runs down the road as fast as possible, his flight witnessed by the remaining guests who vociferously congratulate the cook on the success of his baking.

There are many variations to this plot which are adaptable to house party movies. The bad cook might be a young bride whose troublesome relatives are prevented from visiting the couple by the same means, namely, running over the bride's soggy biscuit which the husband pretends to eat but throws out of the window to avoid hurting his wife's feelings.

If nothing happens at your party which will provide a photoplay plot, there are the stereotyped skeleton scenarios around which an amusing and easily made picture can always be built. The villain can be thwarted in his attempts to steal the heroine who. in turn, is rescued by the hero after a

YOU CAN'T GO WRONG

ON A PRODUCT AS INTERNATIONALLY FAVORED AS VICTOR

CINÉ-CAMERAS by VICTOR are built in two Models—the MODEL 5 with full-vision visual focusing, 3-lens turret, 5 operating speeds, and many other famous VICTOR features—the popular, moderately priced MODEL 3 with normal, quick-action and S-L-O-W motion speeds, and equipped with high quality, 1" focus *f*/3.5 lens.

VICTOR CINÉ-PROJECTORS embody all latest projection refinements and conveniences —several important features available in no other equipment—accommodate all regular and high intensity projection lamps, including 250 W.-20 V., 375 W.-75 V., and 165 W.-30V.

The ANIMATOPHONE is the only self-contained, especially designed 16 mm. instrument for sound and picture synchronization. No other portable equipment embodies the notable features responsible for the visual and phonetic excellence of its performance. See and hear the ANIMATOPHONE.

BEYOND the Atlantic and the far expanse of the Pacific, amateur movie makers are no less critical of equipments and results than are we here at home. If anything, they are even more so.

VICTOR PRODUCTS—in spite of keen competition and price-raising duties and tariffs—dominate the field of better 16mm. equipments Abroad, as well as in the States. This fact is indicative of the type of features, materials and craftsmanship that are provided in Victor instruments to insure you of far better than average results in making and showing 16mm. movies.

INQUIRE . . . wherever you wish . . . about VICTOR QUALITY. Reliable dealers and amateurs who really know equipments will tell you that you can't go wrong in selecting a Victor Product.

Request a demonstration to see for yourself why Victor is internationally favored by those who buy the best.

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FACTORY SERVICE ◆ SALES BRANCHES IN 31 PRINCIPAL U.S. CITIES AND IN FOREIGN COUNTRIES THE WORLD OVER.

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An individual monogram title in any 3 letter combination with an attractive border for 10c additional per title.

These may be had in either our style No. 10 (typewritten) or style No. 7 (printed with border).

Write for illustrated booklet and sample.

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ENLARGEMENTS
New Process!
From Your 16mm. film
5x7—$1.50 each

Also Camera Etchings from sharp still negatives and positives.

5 x 7 enlargements from Leica and all small still cameras.

Place your order through any of the following dealers in New York City:

Burleigh Brooks, 127 West 42nd St.
City Radio, 110 West 42nd St.
Abe Cohen's Exchange, Inc., 120 Fulton St.
W. C. Cullen, 12 Maiden Lane.
Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby, 9 Church St.
Hecker's Camera Store, 1519 Amsterdam Ave.
C. Klauberg & Bros., Inc., Broadway at Park Place.
Lugene, Inc., 600 Madison Ave.
E. B. Meyrowitz, Inc., 26 East 57th St.
Parker & Battersby, 146 West 42nd St.
Pickup & Brown, 368 Lexington Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Trinity Talking Machine Co., 52 Broadway
Van Dyke Studio, 1170 St. Nicholas Ave.
Willoughby Camera Stores, Inc., 110 West 32nd St.

MARFAING STUDIOS
Photographic Specialties
450 W. 162nd St., N. Y. C. Billings 5-4512

typical movie chase in which all of the party can join. There are Oriental plots in which the hero outwits the guardian of the fair heroine, a type of story that can be recommended for house parties since kimonos, table covers and lamp shades prove useful and atmospheric aids to impromptu dramas of the Orient. Travesties on wild western and moonshine movies fit well into the atmosphere of mountain house parties, while gypsy melodramas, with the heroine turning out to be the kidnapped daughter of the hero's neighbor, go well with country scenery. Of course, seaside house parties call for dramas of smugglers and pirates.

These are the types of stories that lend themselves to the bizarre and amusing costumes which appear during impromptu movies at house parties. Let everyone assist in working out the ideas for the photoplay. Don't attempt a too involved production and, if it is not too ambitious, the reward will be an extremely entertaining film which will continue to amuse fellow guests when vacation days are over.

Amateur clubs

[Continued from page 483]

The projection of interior subjects made with new fast film by members and the filming of a scene especially staged with interior lighting equipment at the meeting was included in the program. At a later meeting an illustrated talk on title making and a demonstration of title making outfits by P. Douglas Anderson and Eric Unmack was featured. Other attractions were a five minute talk on camera wrinkles by J. J. Fischer and the projection of the scenes made with the superspeed film at the previous meeting and *On The Waves At Waikiki*, a thriller produced by Guy D. Hazelton. A question box has been instituted. Questions noted by members at a previous meeting are answered at the opening of the following program. This department has already commented on the attractive forms, letterheads and notices prepared by the Cinema Club of San Francisco. Such care taken in the typography and design of a club's printed matter will certainly be repaid in members' appreciation.

Camera Club thanked ■ At a recent meeting the Metropolitan Motion Picture Club of New York City passed a resolution thanking the Camera Club for its generous aid and cooperation. The Camera Club has loaned its main exhibition room for the monthly meetings of the motion picture club during the past two years. Not only has this aid made possible the movie club's varied activities but it has also provided an attractive meeting place and enabled members to view the representative work of the best photographers of the world from time to time. At its last meeting before the summer recess, the Metropolitan Motion Picture Club also passed a resolution thanking the Amateur Cinema League for its aid.

Indian film ■ The Amateur Cinema Club of Nashport, Ohio, has begun production of a photoplay version of a local Indian legend. The story is based on the rivalry of two Indian braves for the love of the chief's daughter. To solve the problem, the chief proposes a test of fitness and bravery involving a long journey through the forest. The finished picture will run about 600 ft., 16mm. *Three Episodes* from the League's Club Library was screened on last month's program.

To produce ■ In Buenos Aires, Argentina, the Cine Club, an organization for the presentation of private screenings of scientific and *avant guarde* films, has recently included two amateur made productions on its program. The organization has now decided to produce a 16mm. photoplay. Subjects from the League's Club Library will be screened.

Thriller completed ■ The Cine Club of Scarsdale, N. Y., has completed the production of *The Mystery Of Foster Manor*, running about 600 ft., 16mm. The story, directed by Sidney B. Silleck, deals with a mysterious mansion, kept empty by its owner, and a group of college students who spend the night there. In the cast are Martha Bucher, Edgar Bassett, Benton Ruce, Gilbert Nourse, Henry Ballinger, Alice Lovejoy, Beatrice Delahay, Nancy Jones, Austin Gilligan, Carl Schorske, James Migliaccio and Bill Newman.

New Zealand ■ *Tomorrow*, being filmed by a production unit working in Auckland, New Zealand, under the direction of Robert F. Steele, is based on a story dealing with a shell shocked victim of the war written by Jeffrey Farnol. The scenario was prepared by Clifford Firth and Noel Harris is acting as cameraman. Miss Rex Harris and Robert Steele play the leads.

Rushes ■ Globe Films, amateur production group in Newport, R. I., is filming a story of detectives and smugglers under the title, *The Cotrelli Smugglers*. The story tells how a detective, during a week's vacation at the resort, catches the hitherto untraced smugglers red handed.

■ Among the American experimental film screened by Cine Art in Mar-

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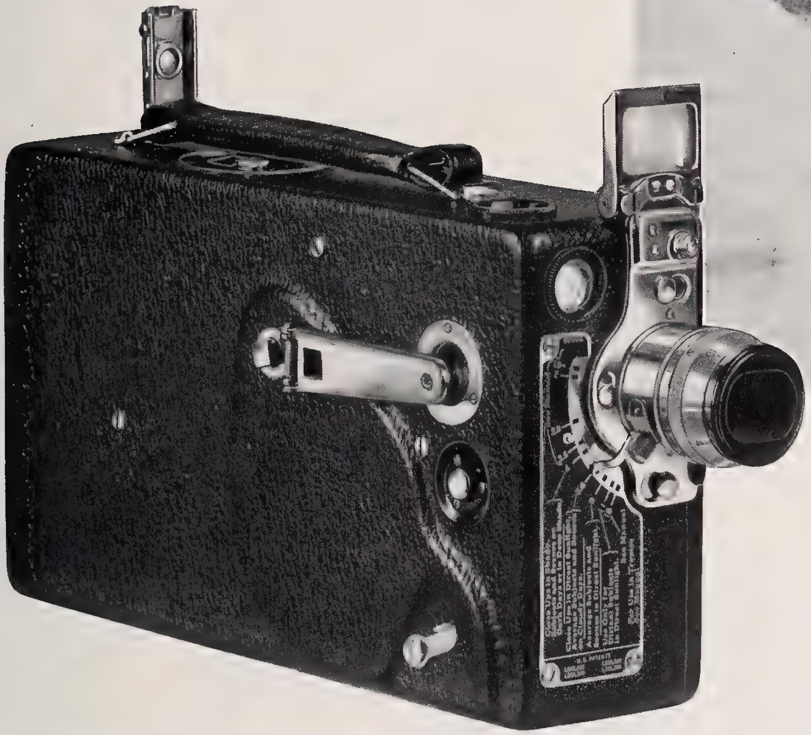

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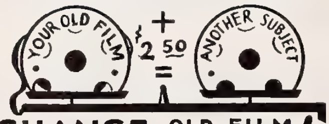

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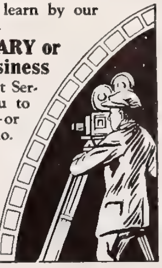

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seilles, France, is *The Fall Of The House Of Usher*. This organization, which was formed to project experimental and independent motion pictures, plans to screen other American amateur movies.

■ *Markheim*, joint production of Stanford Studios and the English Club of Stanford University, has been completed except for laboratory shots. The film includes considerable double exposure work in which the conflict between the good and bad sides of Markheim's character is portrayed. These scenes were made with a rebuilt Cine-Kodak Model A.

■ In Peoria, Illinois, E. G. Shalkhauser is forming an amateur movie club. The Hudson County Cine Club in Jersey City, N. J., sent a form letter during August to members requesting suggestions for the September opening program. Its bulletin is to be enlarged.

Recent accessions ■ This month's additions to the League's Club Film Library are: *Tell Tale Heart*, 400 ft., 16mm., a movie version of Poe's story filmed and donated by A. P. Cobb of New York City; *A Day On The Farm*, 400 ft., 16mm., a film record of typical activities on a New Zealand farm, made and loaned by Robert F. Steele of Auckland, New Zealand; *What A Night*, a 400 ft., 16mm. comedy, also produced and loaned by Mr. Steele. These two films are the first to come to the library from a League member outside the United States.

British amateurs

Manchester ■ The Manchester Film Society is producing a cinematic study of two people who are locked up in a room during hot weather. They cannot get out and eventually go mad from the continuous irritation of each other's presence, the heat and the nagging persistence of flies and insects which fill the room. The Manchester Film Society had been having some difficulty in getting enough flies for the picture. It was finally decided to get the insects especially bred for the purpose and the services of a leading entomologist were engaged. Now, with a good sized and a particularly vicious species of fly on hand, the problem is to get them to stay in one spot long enough to focus for closeups. The film is being directed by Arthur Roussin and is being photographed by Mr. and Mrs. Peter A. Le Neve Foster. The Manchester Film Society has a membership of twenty.

London ■ Apex Motion Pictures anticipates that *Death Mask*, its current picture, will be a year in production. Continuity and direction of this story of gang war in London are in the hands of Leslie Wood while camera work and sound recording are in the charge of Lupu Wolfe. In the cast are Wilfred Carter, Louise Johnston, Bob Burgess, Murray Harding, Betty Covell, Eva Bonner and Johanna Castell.

The opening scenes are set in New York and these, together with several inserts, are being made in New York by a League member. Interiors are being filmed on open air stages. A special stage is being built at Honor Oak, a London suburb. Sequences now completed include a fight staged between hero and villain in London's Underground, a revolver battle which takes place in the Adelphi Arches, the catacombs below Adelphi Terrace, and action staged outside of Bush House, a center of American trade.

Sheffield ■ A recent meeting of the Sheffield Amateur Film Club was devoted to the screening of sequences from *Resurrection*, current production. The sequences were studied from the viewpoint of lighting technique. Production of the film of Sheffield is progressing as members have continued work on their assignments during the summer recess. Percy Parramore is in charge of the 9.5mm. version and Alan Steward is heading the work on the 16mm. version. The club's periodical bulletin continues its useful policy of mentioning important professional films in addition to program and club data. The midsummer issue of the bulletin included practical and timely advice on customs rules for members taking cameras abroad as well as news of new public places in England which have been opened to amateur movie cameras.

Folkestone ■ B. R. Billings heads an active Folkestone production unit which is now filming *Suspects*, a story of a complicated jewel robbery which causes many to be wrongly suspected. The picture is to run 1000 ft., 16mm., and 800 ft. have already been completed. The group is handling the developing and printing in its own laboratory. Through the League, Mr. Billings offers to lend British clubs and production units the following pictures: *Folkestone—Gem Of The Kentish Coast*, 400 ft., 16mm., a film describing the attractions of that city as a place of residence and as a holiday resort; *Laid Up In Lavender*, 600 ft., 16mm., a romance; *Suspects*, described above. British clubs and production groups desiring to borrow these films may address the Amateur Cinema League which will be glad to facilitate the exchange of films between amateur groups within Great Britain.

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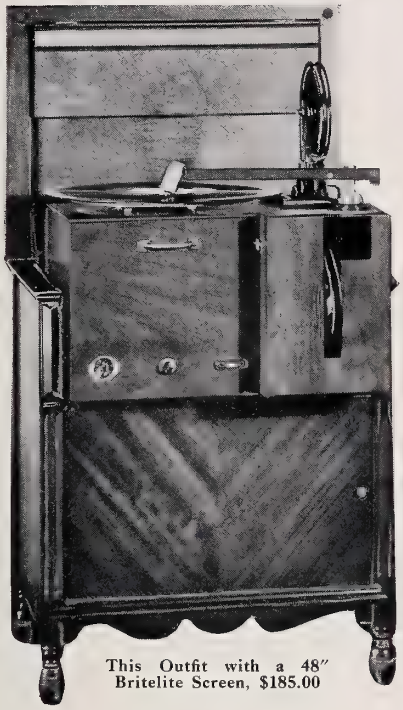

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Educational films

[Continued from page 489]

the plan is to show films each evening to fill the interval between dinner and dance hours. The Canadian National Railways recently issued a catalog listing more than forty 16 mm. films dealing with vacations and fishing and hunting in Canada. Obviously, the purpose of the railroad in offering these subjects is to attract business by affording entrancing glimpses of what is in store for the prospective traveler.

Medical ■ 16mm. medical filming finds a new and enthusiastic devotee in Dr. E. P. Smith, Fairmont, West Virginia, who, having recently joined the League, remarked as follows upon this phase of his movie making activities. "I have always taken still pictures but only recently started with movies and must confess I am yet a rank amateur. My films to date are of a bone plate of a fractured femur, appendectomy in a four hundred pound Negro woman, removal of a large ovarian cyst and a Caesarean section, taken in the order named. The bone plate film is almost a total failure because we did not have enough light. The camera was hand held and moved around during the operation and many of the scenes are out of focus. The appendectomy is much better but the lighting is inadequate. Here, also, the camera was held in the hand and the focus is not perfect. The ovarian cyst and Caesarean films were made with the camera on a tripod, high above the field of operation. The lens was focused one third of the way into the field with the critical focuser and an exposure meter was used to measure the light. Photographically, these are as good as any 16mm. films I have seen, with the exception of some reduced from 35mm. The second reel of the third film was ruined because the operator was not familiar with loading the camera and made a short takeup loop. All of these pictures were made with panchromatic film and, in my next venture, I am using the new fast film. I also propose to try Kodacolor. I feel that I am now able to focus properly and measure the diaphragm stop correctly and that in the future I should be able to get uniformly good results."

Welfare ■ It is no longer unusual to hear of activities at summer camps being recorded on 16 mm. film. Not often, however, is equipment and film turned over to the boys themselves to do with it as they see fit. At one of the boys' summer camps conducted by the Minneapolis Y. M. C. A., however, this has been done, first as an experiment and later as a regular part of the camp routine. The results have more than justified the theory and confidence of the directors who put the idea into practice.

The Minneapolis "Y" owns complete 16mm. equipment, purchased primarily for the purpose of recording and showing the activities of its boys' department. The directors felt that pictures built around the boys' viewpoint would have greater interest value than those planned and produced by adults. Accordingly, a group of boys was called in and the suggestion made that they prepare a motion picture scenario embracing some phase of life at the camp. A plot, dealing with the leisure time problem of a boy in summer and showing how camping helps to meet the modern youth's need, was chosen and plot and scenario were so well worked out the boys were entrusted with the directing and filming of the picture. The venture was a complete success and O. R. Tripp, Director of Public Relations, Minneapolis Y. M. C. A., says that, as a result, movie making has been incorporated as a regular feature in the boys' department. The present effort is in filming a slow motion study of the exercises of the boys' tumbling team. When the film is completed, it will be used for instruction purposes in the regular tumbling classes.

■ Showing local health work conducted for Negroes, a 16mm. film was produced last spring by the Health Conservation Association, Kansas City, Mo., for projection during Negro Health Week to instill a feeling of pride in the progress that has been accomplished. Accompanying the film, which was in newsreel form, a pamphlet entitled *Twenty Five Years Of Community Health Progress* was used. A. H. Jewell, director of the Association, reports the results of this initial production as most encouraging toward further use of the 16mm. medium in health education.

Church ■ For use in missionary extension work, *Ria Rago*, eight reels, 35mm., a photoplay concerning a native legend, has been produced by the Reverends Bell and Buick in the Little Sunda Islands, Dutch East Indies, and is to be shown in synchronized form throughout Europe and the United States. The film, enacted by natives and showing their dances, religious and marriage customs and other authentic phases of native life, was produced as an educational subject, several months having been devoted to ethnological research before filming was started. Because of the high esteem in which Father Bell and missionary coworkers are held among the islanders, native rites, which otherwise would not have been accessible, were filmed. Showings for the film are to be arranged on an admission basis. Information as to purchase of the film may be secured from Father Bell, St. Mary's Mission House, Techny, Ill.

Conservation ■ Believing that game conservation and greater appreciation of all natural life can best be furthered by means of film, an extensive production program has been effected by the Missouri Game and Fish Department as part of the work of its Publicity Bureau, headed by League member Townsend Godsey, these subjects being included in the Film Loan Library of the State Bureau of Public Information. Among the 16mm. films Mr. Godsey has completed and which are to be offered under *Free Films* in future issues of Movie Makers are *Arrow Rock And Big Spring State Park*, *From Whence The Rainbows Come*, *Roaring River*, *Meramec State Park*, *When Do We Eat?* and *A Quail Hunt*, each 400 feet in length. Under the title, *Hints For Huntsmen*, in this issue, Mr. Godsey discusses the making of conservation and hunting films.

Civic ■ *Barbara Learns About Berkeley* is the title of a five reel, 16mm. subject showing the work of the various departments of the government of Berkeley, Calif. Produced by League member Harold L. Hock of Berkeley, the film portrays the high state of development and efficiency attained by the city manager form of government which has won Berkeley recognition as one of the best operated communities in the country. The work of the police, health and park and playground departments is shown, together with other aspects of model administration. The film, distributed through the City Manager's office, presents convincing testimony as to the value of film as a municipal publicity measure.

FREE FILMS ■ *These films, on 16mm. unless 35mm. is specified, are loaned free except, in most cases, for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired must be mentioned by titles. Do not send postage with request. When required, postage is payable on receipt of films, and, of course, films should be returned postpaid. Requests, as soon as received, are forwarded to distributors who fill them in chronological order. Specific dates cannot be promised. Films available to groups are so described and are loaned solely for showings to sizable audiences. In requesting such films, the type and probable size of audience must be mentioned. Films are not available outside the United States unless so stated. Any amateur may apply for films reviewed as this service is not limited to members of the Amateur Cinema League.*

■ *America's Heritage*, two reels, 16 or 35mm., announced through courtesy of the Goodyear Tire and Rubber Company, is a Boy Scout picture of considerable interest. Concerning the Scouts enjoying a fortnight close to nature, the

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■ *Seeger Cabinets,* two reels, 16 and 35 mm., announced through Ray-Bell Films, Inc., reveals, in the making of a refrigerator, a huge industry. Available only to schools, clubs and groups.

■ *Hello Hawaii,* one reel, reviewed through the U. S. Navy Recruiting Bureau and available in sound or silent form for group projection, portrays in an entertaining manner Hawaii's lure for the sailors of a visiting warship.

■ *Arrow Rock And Big Spring State Parks,* one reel, produced by League member Townsend Godsey of the Missouri Fish and Game Department, shows Arrow Rock, one of the State's points of scenic interest, and Big Spring State Park, noted for its spring which is second largest in the country. Available for group projection only.

The educational film today

[Continued from page 482]

be secured upon request to that company. This booklet tells "where to buy, rent and borrow 16mm. films" and lists subjects under the specific classifications, *School* and *Church,* as well as *Home.* Many of the free films listed are suitable for classroom use in the teaching of chemistry, geography, industrial geography, health, medicine, history, social hygiene, conservation, natural history, sociology, biology, travel, engineering, agriculture and practically every other subject included in school and college curricula.

In this large supply of available films, including both those produced especially for classroom consumption and offered on a sale basis and those of a more general educational content and distributed free, it may be seen that a satisfactory amount of suitable material is at hand. Not only is the progressive school making use of these films but an increasing number of instructors are themselves supplementing this material by personally produced films related to their specific investigations and work. While school newsreels, films of campus activities, photoplays and films of sports have long been produced within the school, there is increasing tendency toward the production of films of serious educational content. Medical subjects, films of chemical and electrical engineering investigations, films on astronomy and many other studies have been made and are being utilized for teaching purposes. An outstanding use of such personally produced films in teaching is seen in the work of Professor Forest J. Shollenberger, head of the physics department of Mount Union College, Alliance, Ohio. Motion pictures of laboratory experiments are to be an important part of the revised physics curriculum now being completed by Prof. Shollenberger. A test film, produced in the college laboratory, has been pronounced a success and plans for the production of a series of films are now under way. At Milton Academy, Milton, Mass., League member W. B. Stearns, volunteer lecturer on astronomy and navigation and director of the school observatory, uses personally produced films for instruction purposes. *Famous Observatories,* 900 feet, is the title of one of the subjects, and concerns well known centers of astronomical study in the United States, showing the mechanisms employed therein. Mr. Stearns is now in California where he is further supplementing his personally produced teaching films by securing a reel on the celebrated Mt. Wilson Observatory.

Teaching films on astronomy have also been produced at Princeton. Describing the production by Professor J. Q. Stewart of the Princeton University Observatory of *Sunrise On The Moon,* S. A. Korff says, "Amateur motion picture equipment has proved particularly valuable in producing scientific films at the observatory of Princeton University. By means of such 16mm. equipment and film, complicated phenomena may be readily described, conveying clear understanding of what would, otherwise, require long and elaborate explanations. The amateur motion picture camera is indeed remarkably versatile and well adapted for making such scientific pictures as those we have filmed in connection with our astronomical work. It is conveniently handy in filming introductory and explanatory sequences telling how the telescopic work is done and explaining what it signifies. With but a few changes, it can also be adapted to telescopic cinematography.

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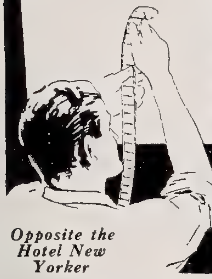

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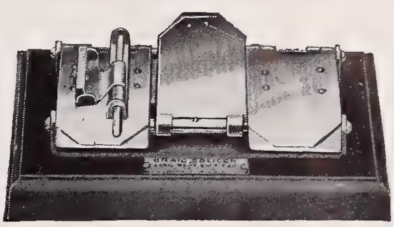
a synchronous motor. The moving pictures, some of which were taken at thirty two frames per second, allow the students a view of the rotor as though they were rotating at synchronous speed. We find that these visual demonstrations make the accompanying mathematical treatment much more real and forceful. I am sure that we will do much along these lines in the teaching of the involved and complicated actions and motions of electrical machinery."

Perhaps the most widespread production of teaching films by individuals is in the field of medical and surgical instruction. At the University of California Dr. K. F. Meyer has produced a six reel film, *A Safe Raw Milk*, illustrating the methods of producing and the value of a clean food and also a film on nervous diseases in horses as reproduced in laboratory animals has been made recently. Dr. Arnold Gesell, director of the Clinic of Child Development and an instructor at the School of Medicine, Yale University, uses 16mm. equipment for scientific research as well as for teaching purposes. The camera is employed to chart in a systematic way the development of behavior patterns at lunar month periods throughout the first year of life. These records are then subjected to analytic study on a projection desk and otherwise to determine more precisely the changes in behavior pattern and the course of early mental growth. Dr. Daniel L. Borden, Professor of Surgery at George Washington University, has made many surgical subjects for regular use in teaching. Scores of other instructors throughout the country have likewise personally produced and similarly utilized surgical films.

To summarize, the utilization of film as a classroom teaching aid has been made practical by the provision of a standard 16mm. film width and taking and projection equipment which permits of low first cost and upkeep. An immense supply of teaching films, both sound and silent, have been especially made for classroom use and an even greater number of subjects with definite educational content are available gratis for school projection. The 16mm. camera has made practical for teaching purposes the personal production by instructors of films intimately related to their work. The value of film as a teaching force has been established by scientific tests conducted within the classroom and foremost teachers colleges have developed courses on the most efficient use of this teaching aid. Finally, thousands of progressive school systems have embraced film as an essential teaching medium and the benefits which result demand its adoption by schools everywhere.



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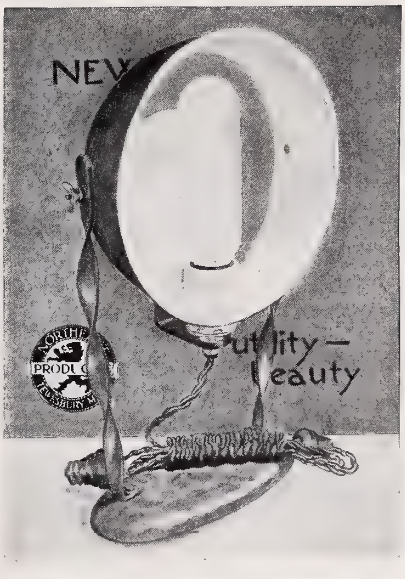

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Closeups—What amateurs are doing

JAMES W. MOORE

■ Charles J. Belden, a charter member of the Amateur Cinema League and author of *Cine Wrangling* in the August issue of MOVIE MAKERS, should command a respectful attention on the subject of ranch filming for from his ranch, the Z Bar T, near Pitchfork, Wyoming, have come many reels of authentic pictures of cowboys and cattle. His film, *Run Sheep Run*, has been hailed as one of the best range sheep records yet produced and is used in part by Eastman Teaching Films. A series of one hundred foot films, including *Don Coyote*, a remarkable picture of this lonely robber of the plains, has recently been featured by Burton Holmes as well as a four hundred foot reel, *Where West Is Still West*. And now Mr. Belden is busy working out a lecture to be synchronized with his latest film, *Why Is A Cowboy?*, which will form one of the subjects to be made from more than 2000 ft. of his Wyoming wizardry, purchased by Educational Pictures, Inc., to be presented as theatrical short subjects. There will be coyote wails, hoof poundings, banjo picking and the sound of buck dancing as the background to Mr. Belden's talk on the unromantic and solid reasons behind a cowboy's wearing heavy chaps, high heeled boots, leather cuffs, a wide brimmed hat and other accouterments.

Charles J. Belden

Unusual closeup of a coyote from one of the Belden films

■ Success in taking the first award in a scenario contest recently conducted in Germany by *Kino Amateur* is generously attributed to Amateur Cinema League aid and counsel by League member Andreas Lenard of Leipzig, Germany. The requirements of the contest called for a scenario taking but seven minutes screen time, adaptability to availability of few characters, a majority of exterior settings and, if practical, a surprise ending. Mr. Lenard's prize winning script, published in the August issue of *Kino Amateur*, is entitled *The Adventurer* and tells how a young man from the provinces, coming to the city for the first time, unwittingly aids a lady Raffles to rob the house of the uncle whom he had come to visit. *Kino Amateur's* contest will now be continued with a second phase in which the best amateur production of the scenario will be selected.

■ Regents Park Zoological Gardens, in London and Whipsnade, long prohibited to the eager amateur movie maker, have now been thrown open to unrestricted filming with hand held cameras. A tripod, however, can still be used only by special permit. Such a wealth of attractive cine subject matter should be welcomed by visiting and resident movie makers alike. Further information from the Sheffield Amateur Film Club, of especial interest to English cinematographers taking their holidays abroad, are the following authoritative and simple instructions for insuring an untroubled return of cine apparatus through the home customs: "Before embarking, one should visit the Customs Office on the quayside and obtain *Form 104.* Show the official what you are declaring in filling out the form, at which time he will sign the document and present it to you. On returning to England this form should be given to the Customs officer together with a declaration of the returned articles."

■ Through montage, unusual camera angles and quick cutting, League member John Buddhue of Pasadena, Calif., is attempting the production of a film to be called, simply, *Rhythm*. Action, subject matter and composition values have been selected primarily with a view to their tempo and rhythmic qualities *per se* rather than in accord with the more usual purpose of depicting a continuous story. The visual rhythms of the film will be complemented by audible ones through semisynchronization with a recording of Ravel's *Bolero*.

■ News of the interesting and unusual plans and experiences of amateur movie makers in connection with their hobby is always welcomed by this magazine and readers are urged to send data to MOVIE MAKERS concerning their cine activities which are out of the ordinary.

Mirrored drama

[Continued from page 475]

Brilliant illumination is a desirable factor in mirror shooting for another reason, namely, that every reflecting surface will absorb a certain amount of light. For instance, images in a store window often look as bright as the original subject but not all the light rays leaving the subject are getting to the film, as it may be proved by taking a scene or two carelessly. In general, the less polished the reflecting surface, the greater the amount of light it will absorb and compensations should be made accordingly. A good practice is to take a meter reading on the original subject and then open up the diaphragm at least half a stop from the figure obtained. Readings may also be made directly from the reflection but this is more difficult.

Ewing Galloway

An interesting cine novelty shot using back of auto light

The New
Thalhammer, Jr.

The new "Thalhammer, Jr." does everything that a tripod could be expected to do . . . and does it well.

With this new tripod it is possible to tilt the camera at *any* angle and lock it in position with a twist of the wrist. Instant-on camera plate makes it easy to mount or dismount the camera. *Polished chromium plated head. Black walnut legs.*

The handle of the new "Thalhammer Jr." folds down between the legs when not in use and need never be removed.
See this new tripod at your regular cine dealer's today. The price is only twenty-five dollars.

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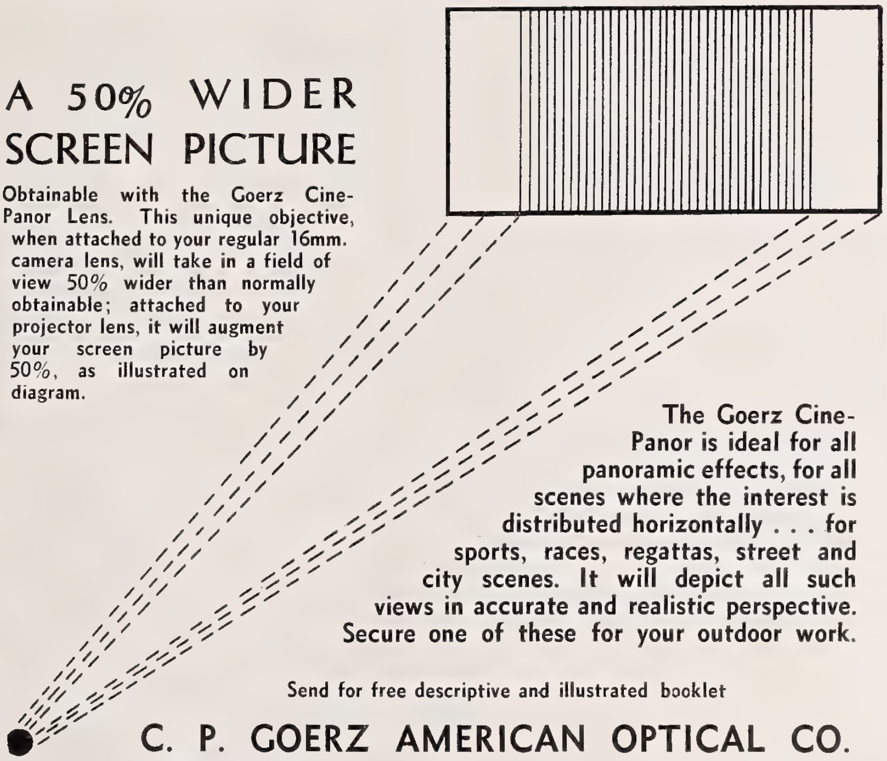

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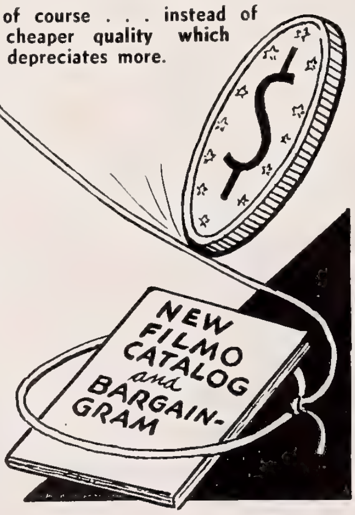
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Picturing pets

[Continued from page 486]

turns her head to look. At that moment, on the other side, someone makes a slightly louder noise. The cat turns her head in that direction. Then the cameraman calls and the cat glances toward the camera. The film shows her apparently looking around and then at the audience. This scene, cut in with a scene of a dog, for example, would show the cat surveying her enemy curiously and perhaps contemptuously.

Now it is possible to get a little more ambitious. Write a little scenario to fit the surroundings. Perhaps a day in the life of a cat is selected, using subtitles in long hand in diary form. The first subtitle is, of course, *Woke up feeling fine.* This means that you either catch the cat asleep or that someone romps with her until she is tired and ready to doze off. When she is asleep, start the camera. Speak softly and she will wake up and probably yawn or stretch. Speak very softly or she may jump up instead of waking. A great deal of the technique will depend upon the temperament of the animal. Observation will tell the filmer what type of reaction he may usually expect.

Perhaps the next entry reads, *I felt like breakfast.* That is simple. A saucer of milk in a good light will answer. Let her lap a little of the milk and then have the assistant carry her just out of camera range. Then start the camera while she makes a bee line for the milk. The third entry is, perhaps, *Went out on the porch and there was that*—— This calls for a little more work and also a dog. Keep the dog under a box or a basket. Give the cat a piece of fish at the spot where she should pose. She is then taken inside the house and released on signal. She will come back to see if there is any more fish and, as she reaches the proper spot, start the camera. Then uncover the dog. Up goes her back. Loose the dog and she will dash out of the scene. Later, after she is caught, place her in the branches of a tree with the dog at its base. Make a closeup of her in the branches and cut to a shot, toward the ground, of the dog. Then cut back to the closeup of the cat and follow with another shot of the dog, made as if from the cat's position in the tree. For the finish someone might climb the tree and drop her on the dog. Both animals will probably be so startled that they will take flight simultaneously, consequently with little damage to either. This might end the episode.

It is about the same in working with a dog but there is a difference in that

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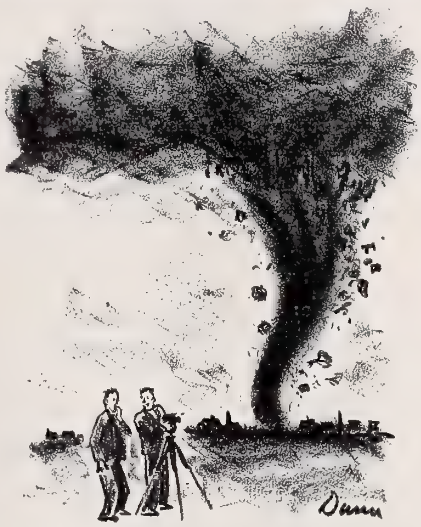

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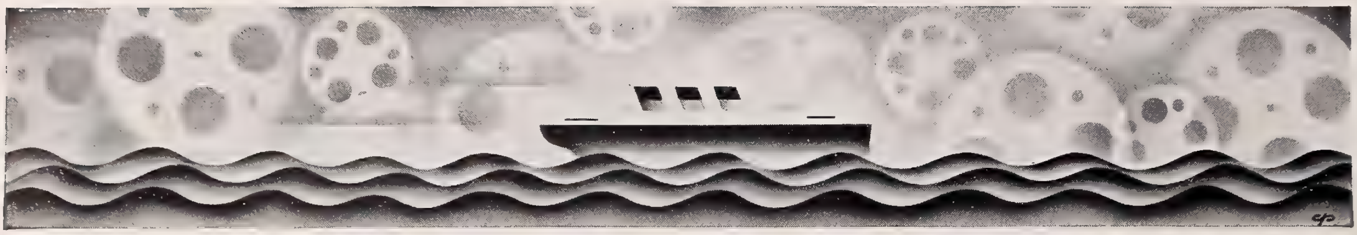

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Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller's & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Vero Beach: Osceola Pharmacy.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 St. LaSalle St.
Almer Coe & Co., 1645 Orrington Ave.
Almer Coe & Co., 105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 308 S. Wabash Ave. at Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Rex Studio, 329 S. Adams St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

Burlington: Sutter Drug Co.; 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Des Moines Music Co., 810 Walnut St.
Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.
Richmond: Amateur Art Studios, 609 E. Main St.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp-Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 510)

more can be done with a smart dog. Mongrels are apt to be cleverer than thoroughbreds. Steady the dog with voice and gesture in the training period and try to give him the idea that filming is not merely a romp but something serious. He will get the idea very quickly if the trainer will do his part in keeping an even temper and being very much in earnest. Rewards are not as important with dogs as with cats. A dog will wait until the end of the session for his bone but give him a canine treat if a willing actor is desired.

Work with signals. If a dog is taught to "play dead," a finger is pointed at him in a certain way. It is the gesture and not the verbal command that the dog obeys. It may seem that the response is due to the voice but really it is the sign, so learn to emphasize signs. Unless the movie maker has a natural aptitude for training, it is too much trouble to try to handle dogs on their hind legs dressed in full costume. Let the dog walk naturally and use a hat, cap or something similar to suggest the role. It will be more natural and far easier. In many cases, the effect of a hat alone is funnier than a complete costume.

Remember that the formula for all animal films is five parts patience, four parts luck and one part ability. Once patience is lost, start anew with another animal.

Dance, ladies!

[Continued from page 485]

Dance, ladies! . . . Now you steal off, Mrs. Gellows! . . . No, *steal!* Don't clump like that! . . . What? Well, I can't help it if you *have* lost your heel. Nymphs always stole away on their toes anyway. . . . That's right. . . . Now dance, ladies! Mrs. Muller, *don't* give in right now, there's only a few minutes left. Dance! Dance! . . . All right, Mrs. Gellows! Come running back! Come on! Come *on!* Run, Mrs. Gellows! . . . No, never mind the dog, Mrs. Gellows! . . . I know, but never mind him. He won't bite! . . . No, *don't* stop! . . . Keep running! Well, kick him then—but keep running! No, *this* way Mrs. Gellows! Toward the camera! . . . Ladies, *please* keep dancing! . . . Look out for the lawn sprinkler, Mrs. Gellows! . . . I said, *look out for the lawn sprinkler!* . . . Oh, dear! Oh, dear! . . . Ladies *will* you keep dancing or have I got to come in there and do it myself! . . ."

* * *

2374 Lilyrose Avenue

Dear Fellow-Member,

I'm sure you'll all be happy to learn that Mrs. Muller is out of danger at last and that Mrs. Gellows has passed her crisis. But I have a bit of bad news, too. It seems that Mrs. Kittle was using exposed film in her camera all the time so that our little efforts went to naught. But Mrs. Bella Day Nightingale has promised to do us another pretty story, perhaps a little bit less strenuous, so maybe we'll have something to show the men folks at the Annual Roast, after all.

Cordially yours,
Amy-Ella Spreck,
President.

Seasoning scenics

[Continued from page 488]

foreground and still pointing north.

It is the impersonal type of movie that is most popular with home audiences of friends. Such pictures are needed to vary the program and to balance the purely personal films, as a program made up only of family reels, no matter how skillfully prepared, labors under a terrific handicap. It is as though one prefaced such an evening with the statement, "Let me show you all the amusing things my youngster did yesterday." After the fourth successive reel, even if the youngster threw an egg in the electric fan, there would be a hollow note in the audience's laughter. For some reason beyond mortal comprehension, this is the way of the world and, in our humble opinion, it is more often this cold blooded aloofness of friends that furrows the brow of parents than the egg throwing propensities of their offspring. A good fall scenic will help the movie aspect of the problem.

Grand Canyon pointers

[Continued from page 477]

afternoon sun reach the film. Then and only then will those deep, gorgeous shadows film with a luminosity and richness that will ruffle the hair on the back of the head as the result is screened for the first time. Take, for example, the illustration to this article.

But one should not be so anixous to film the sunset that the growth and change of the shadows of the rock masses should go unnoticed. The sunset from a cinematic standpoint doesn't hold half the interest of those shadows. Let there be a warning, however, not to become too intrigued with the curious shapes and their development into great masses of shadow and to be led into making a very long scene from the same viewpoint, a few frames at a time. The result will be a trick effect out of place and a rather ludicrous mockery of the ponderous movements of the changing shadows in this, the greatest of all America's great natural wonders.

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Ralph R. Eno is a Charter Member, Amateur Cinema League and America's Pioneer (16mm.) Art Title Builder and Film Editor.

(Continued from page 508)

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sxith St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearney: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Huntington: Movie Entertainment Studio, P. O. Box 174.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Konwlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
Yonkers: A. A. Movie Service, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
New Cumberland: J. D. Brightbill, New Market.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Crosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Galveston: Maurer Studio, 418-23rd St.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 4629 Rusk Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Paris: R. J. Murphy, So. Side Square.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

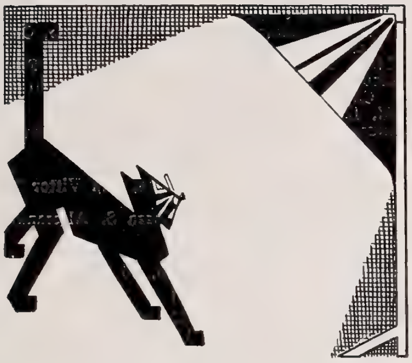
WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

(Continued on page 512)



Lux sit

NELLA R. GALVIN (Pepys)

DEAR Diary—Startled awake by mine own mumblings, "Volts multiplied by amperes equal watts. But *do* they?," asked I, sitting bolt upright. No answer being forthcoming, I lay back upon my pillows to ponder the fallacy of the Environment Theory. After three days spent in strict commune with the Lords of Electricity, come to install a third wire twixt our other two, I had failed to master the basic principle. The Husband had lent listless ear to my plea for that third wire, had, indeed, shown distinct apathy to its benefits to photography which I had so glowing painted. "Why stir up trouble?", quoth he, "The Frigidaire frigids, the pump pumpeth and the prints are fairish plain." Ah, the male and his creature comforts! Then it was true, as I had long suspected, that it mattered not a jot to him that I cranked to a 1.9 aperture, instead of the 3.5, or better, that my "Art" decreed, so long as the ice cubes quenched thirst, the aqua supplied tubbings and the light bulbs shed sufficient rays upon the reading matter. He answered my accusing silence with a shrug and, thus, I understood that I was free to go ahead, albeit with full responsibility. I gave languid gaze out the window—Labor Day, as gray as it soundeth, to match my mood forsooth. Made firm resolve, while shaking free from inertia, to do my stint in real accomplishment during the hours others labored in pursuit of happiness. So up and bravely about the settings for the picture of the furry feline, agambol round and about the room with his toy, a once prized wickery waste basket. Altho the kings of cycles had assured me that I could carry on in the usual manner, whilst they took respite o'er the holiday, I did quake a bit as I attached lights. Howbeit, took great care to place each on individual fuse. Excited puss to action, scarce stopping to wonder, as I shot the scene, if the new superspeed film would compensate for discrepancies in set up. Having fagged the feline, left the necessary closeup for eve.

The Husband, returning in late afternoon, abeam from winnings at the nineteenth hole, made plaint that I was not in freshened attire for dinings out. Upon my reply anent my fortitude against yet another hour of solitude, the Spouse and Cheild, but newly come from her own pursuits, did depart in fine fury. Thus left in peace to the feedings of the furry feline and hollow hound, grabbed mine own cold bite betimes and made haste to the closeup. Moved tables and chairs. Strung electric cords neath rugs and, hearing footsteps, was in reposeful attitude with my magazine when the other thirds of the family barged in. Gave abstracted greeting whilst absorbed in my readings. Read on. And *on.* Stole a glance at clock. Furtively sized up situation. The Husband deep in his *Metropolitan Journal;* the Cheild safely behind closed doors above stairs. Turned on the 500 watt and advanced toward the arc. Things dimmed; things darkened; things went quite black. "You *would* play with the lights on a holiday," boomed the Husband. "One 500 watt light couldn't do it," quavered I. "You always blame me. Just shows what you *really* think about my work."

"My electric stove made the oddest noise," called down the Cheild.

"Ah," said I triumphantly, feeling feverishly about for matches that had gone elsewhere, "there's the solution; the electric stove did it."

"It did not, it has been on for twenty minutes," alibied the Spoiled Brat.

To the statement of The Man Of The House that, being without lights, I might, at least, supply candles I replied sweetly, "Grope a bit yourself, darling; besides, you've always been so proud of your sense of direction. Locate the candle drawer, there's a Lamb." Mutterings, sharp ejaculations. Unseemly, methought. Remembered the location of a candle used in recent picture and, securing same, marched with dignified mien to the telephone.

"Sorry," came answer, "Mr. Cole went to Cleveland for the holiday."

Again, "No, he hasn't returned yet." And AGAIN, "Why, Kenneth went to a dance at Russell's Point."

"Try Ohio Power," commanded The Lord and Master.

"Brr — Brr — Brr — Brr — Brr — Brr — Brr — Brr — Brr — "

"Dear," ventured I at length, "I know where there's a whole box of candles." No response. I went cautiously about closing doors and windows, thence above stairs to a silence vibrant with things left unsaid.

STANRITE

. . . The Stanrite Tripod was developed to fill the need for a lighter, more compact, more rigid tripod. Mahogany and Chromium finish. Overall size 55 inches. Telescopes to 21 inches. Weighs 3½ lbs. Price $12.00.

. . . The Panrite Universal Tilting Top added to the Stanrite Tripod (see illustration) makes an ideal combination. Exceptional tilting range, revolves with unequalled ease, smoothness and precision. Holds any camera. Chromium plated. Price $9.00.

. . . The Lockrite Attachment makes it possible to instantly attach your camera to the Panrite head. Chromium Plated Price, $3.00.

. . . Fibre Carrying Case (telescope) accommodates Stanrite, Panrite and Lockrite. Price $3.00.

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. . . From the laboratories of Testrite come the new Fotolite Reflectors. Treated by a new and exclusive chemical process, they enable you to take sparkling clear pictures on any dark day or on any night, right in your own home. Can be plugged in on any electric light socket, ready for instant use.

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Twenty-reel capacity	$9.00
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(Continued from page 510)

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Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 226 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd , "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Cine Kodak Service Corp., Avenida Roque Saenz Pena 567.
Casa, Alex, Alex y Carlos Connio, Maipu 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sidney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Kingston: Thomson Photo Specialty Company, 69 Clarence St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News. Ltd.. Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 29 Richmond St., W.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
T. Eaton Co., Ltd., 325 St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen: K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergada.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: Horne's Camera Mart, 58 Old Broad St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Tiranty, 91 Rue Lafayette.
I: M. Assemat, 95 Rue des Petits-Champs.
XVII: LeGrimoire, 182 Blvd. Berthier.

GERMANY

Berlin, S.42: Romain Talbot, Wassertor Strasse 46.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstratt 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAMAICA

Kingston: A. Duperly & Son, 85 King St.

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 75, El Globo.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak (Australasia) Pty., Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak (Australasia) Pty., Ltd., 40 Princes St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

SCOTLAND

Aberdeen: James E. Henderson, Ltd., 164 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine. 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalyer 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm, Kienast & Co.). Bahnofstr, 61

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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$3 a year (Canada, $3.25, Foreign, $3.50); 25c a copy (Foreign 30c).

MOVIE MAKERS

105 West 40th Street
New York City

Home runs in home movies

[Continued from page 478]

the film and give it that spark of life. About five feet might also be taken of the mob clamoring at the gates. This could be shot at another game, as all crowds look alike, especially those of baseball fans. Closeups of a catcher at a local baseball game as he awaits and receives the ball also might be secured. His mask will hide his features beyond recognition so that this, too, may be spliced in the pennant picture. Likewise, a closeup of the ball as it is held in the pitcher's hand might be added, showing, particularly, the way his fingers wind around the horsehide. The hurler's face should not be included because that would give it away. There will be no difficulty obtaining these atmosphere shots, since local ball players are usually glad to pose for the movies. When these are properly edited into the film, they will give "color" to the finished production.

The clinic

[Continued from page 476]

of the long summer's tan. There are the beach robes, the gaily painted rubber animals, the striped umbrellas and all the rest, providing plenty of material for the color camera. To introduce such a film, why not work up a simple stunt which will acquire its novelty from the fact that it *reveals* color? In doing this, it is necessary to enlist the sympathies of the wearer of the most brilliant bathing suit on the beach. Instruct the individual so endowed to lie on the sand, neatly arranged within the camera finder. Secure the aid of a number of assistants. Have them gather up double handfuls of sand and toss them onto the body of the subject until it is completely covered (better leave the head out). All this is taken with the camera held upside down and, if the subject makes appropriate wriggles, it will appear on the screen as if he were buried under a pile of sand and, by muscular exertion were able to throw off this encumbrance unerringly into the hands of the bystanders! When you shoot Kodacolor "upside down" in this stunt, revolve the color filter 180 degrees, which is possible with certain cameras.

Shade reflector ■ "Early in my movie making career," writes League member Ernest M. Marshall of Connecticut, "I realized the efficacy of the use of reflectors in turning back the light upon the shadow side of the subject and, after progressing through those stages which made use of newspapers, odd bits of white cardboard, sheets and shawls for this purpose, I finally evolved what I consider the ideal portable reflector. This is simply a white window shade mounted on its spring roller. The roller, in turn, is mounted on two regulation shade roller brackets, which are attached to a narrow, lathlike strip of wood. This strip has two screw eyes at either end so that it may be hung up like a picture if necessary. The shade proper is about six feet long and may be rolled up or down just as if it were in a window so that any amount of reflector surface can be exposed. The lower end of the shade, which usually has a thin, wedge shaped stick inserted, has been weighted in my version with a thin, flat piece of strap iron. This weight always keeps the reflector straight and plane when it is functioning. Such a device I find ideal because it is coated with a heavy sizing which makes it well suited for reflecting purposes, because it may be rolled up into a small compass, because it gives a good, generous reflecting surface when wanted and because it is durable enough to stand knocking about. Incidentally, it makes a good projection screen in the bargain."

Amateur quickies

[Continued from page 484]

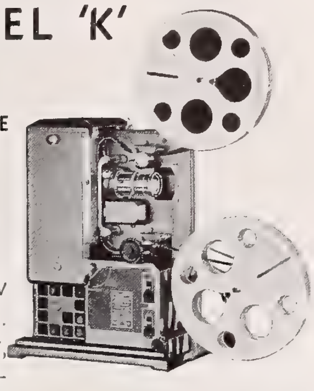
culinary *pièce de résistance* kills all the rest of the group might be used. Or, vice versa, the bad cooking inspires murder in the hearts of the sufferers, said murder furnishing material for the melodramatic element so necessary for a really first class impromptu movie. The finding of a lost article that has caused a lot of trouble can be dramatized on the spur of the moment, with the whole party seeking it in absurd places, undergoing great hardship in the search and finally finding it in some outlandish spot.

Another type of impromptu movie can be made in the quiet of the workroom by splicing together and titling short film lengths that lend themselves to the inspiration of an idea. Once I saw a delightful picture of a little black Scotch terrier digging energetically in a variety of beautiful places. It evidently was the dog's trick and his master had photographed it on various occasions. It was turned into a corking movie with quite a degree of suspense and humor by an introductory title which informed us that the dog had lost a bone and was going to dig until he found it. The longer the dog dug the funnier the film grew.

If we can just forget once in a while that cinematography is art, drama, literature and science and that there is all the fun in the world in being foolish and funny in front of the camera, we will begin really to get our money's worth out of our new toy.

NEW KODASCOPE MODEL 'K'

LIBERAL ALLOWANCE FOR YOUR OLD PROJECTOR



This new 16 mm. projector, with light-trapped lamp house and improved optical equipment, provides screen brilliance that surpasses anything you've ever seen outside a theatre.

Kodascope K has a cooling system that's really efficient; alternate floor lamp and projection lamp switch; rewind release and brake; ammeter as standard equipment; mechanical reverse; central oiling for most of the important bearings; interchangeable lens feature. Price, $160. With carrying case, $175.

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HUGO MEYER Lenses..

The discriminating movie maker who appreciates that good results in photography are dependent on his optical equipment has come to depend on the superb corrections, the mathematically precise formulae and the high standards of perfection inherent in Hugo Meyer Lenses

Kino-Plasmat *f*/1.5
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THREE FOX COMEDIES

The Elephant's Elbows

A small menagerie is left in charge of the owner's son while he goes to secure money to discharge an indebtedness. The youngster, left with an elephant, zebra, bear, monkey and dog, proceeds to do the general menagerie housework, cleverly assisted by all of the animals, who act with almost incredible intelligence. The sheriff arrives with an attachment for the caravan, but is put to ignominious flight by the animals. The boy gets a job with a gasoline service station and promptly impresses all of the menagerie animals into service as assistants.

The Lady Lion

A sure-fire story, serving as a skeleton on which to hang a series of hilarious and also hair-raising experiences, which will alternately convulse the spectator with amusement and paralyze him with terror. Rival lovers attempt a simultaneous midnight elopement, much complicated by contact with a traveling menagerie and the accidental liberation of a lion, a leopard and a tiger in a country inn to which all of the parties converge. Hair-breadth escapes send delighted shivers through the spectators, interspersed with excruciatingly humorous situations.

Madame Dynamite

Our hero makes an effort to solve the eternal mother-in-law problem by employing a pretended mother of such Amazonian size and cross disposition as will discourage and drive away wifie's maternal parent. The usurper brings her entire family, which plays havoc generally and causes much amusement to the spectator, even if not to the family.

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FOURTH EDITION

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KODASCOPE LIBRARIES, Inc.

33 WEST 42nd STREET, NEW YORK

Subsidiary of Eastman Kodak Co.

Printed by W.N.U., New York

A PRICE FOR TODAY

When the Amateur Cinema League was founded in 1926—remember those bull market prices?—a ten dollar membership fee was proposed "because five dollars will strike movie makers as piffling." League officers took a long view and established FIVE DOLLARS A YEAR as the best all condition price. That price is right today.

TEN VALUES IN ONE

This FIVE DOLLARS A YEAR does a lot of work. Here are the Amateur Cinema League's ten reasons for its remarkable growth—55 per-cent from May, 1930 to May, 1931.

1. MOVIE MAKERS, the amateur's only complete and full size magazine.
2. Personal consultation and personal letters on how to use your equipment.
3. Personal consultation and personal letters on making your films interesting.
4. Specific and continuous aid to amateur clubs and filming bodies.
5. Bulletins on special subjects available NO OTHER WAY EXCEPT THROUGH MEMBERSHIP.
6. Two special services—The Plot Service and The Title Service.
7. Advice on the proper selection of amateur movie equipment.
8. Film exchange among League members only.
9. Regular MOVIE MAKERS listings of free films available on loan.
10. Protection of amateur movie making interests. The League secured the passage of duty free amateur film legislation in the last national Tariff Act.

In addition to these, the League examines its members' films without charge and suggests improvements.

AND THIS GIFT

Each new member of the League receives, as the first privilege of his membership, a 14 foot animated leader—16 mm., 9½mm. or 35 mm., as he elects—without charge. These leaders regularly sell at one dollar (16 mm. and 9½ mm.) and three dollars (35 mm.)

WHY NOT GET IT ALL?

Those of you who have been subscribing to MOVIE MAKERS without membership and who have been buying MOVIE MAKERS monthly are getting the only League privilege that is sold separately. The others await you IF YOU ARE A LEAGUE MEMBER. The difference in price is TWO DOLLARS A YEAR. Why not get it all for five dollars instead of only part for the three you pay now?

THE INSIDE TRACK

If you want to get away from the edge and take the inside track—

AMATEUR CINEMA LEAGUE, Inc.
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New York, N. Y., U. S. A.

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $............, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *non-members*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada; $3.50 in other countries.)

MEMBERSHIP ....$5 a year.
LIFE MEMBERSHIP.............$100 in one payment and no further dues

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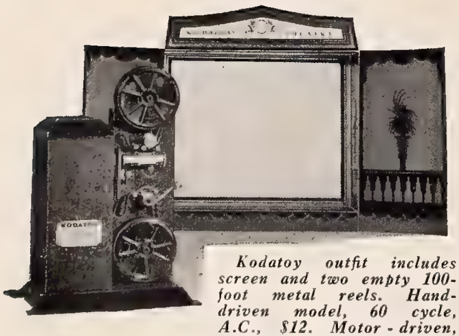
One of the Amateur Cinema League's animated leaders is free with this membership. Please state width you wish—16 mm.—9.5 mm.—35 mm.

The Amateur Cinema League, Inc.

105 West Fortieth Street New York, New York, U. S. A.

You'll marvel at KODATOY

The Child's Movie Projector *by Eastman*



Kodatoy outfit includes screen and two empty 100-foot metal reels. Hand-driven model, 60 cycle, A.C., $12. Motor-driven, $6.50 extra. Universal Model, D.C. or A.C., any cycle, hand-driven, $15. Motor-driven, $25.

HERE IS a safe, amazingly efficient movie projector that children can operate themselves.

Kodatoy has optical and mechanical features found only on much more expensive models. Grown-ups will marvel at its excellent projection qualities.

Kodatoy uses 16 mm. Kodak Safety Film. It has good quality condensing and projection lenses, and a three-blade shutter assuring clear, flickerless pictures. Framing is automatic. Focusing is accomplished by sliding the lens barrel in its mount. Kodatoy's construction is strong and safe throughout.

Kodaplays—specially selected film subjects for use with Kodatoy—are available in three sizes, priced at 30, 60 and 90 cents. They feature well known comedians, animal pictures, travel, animated cartoons.

The Kodatoy outfit includes a miniature theater with a "silvered" screen and two empty 100-foot metal reels. Price, $12. A motor drive unit is available, for $6.50 additional, making Kodatoy interchangeably hand- or motor-driven, as desired. Motor unit is easily and quickly attached.

You'll find Kodatoy at Kodak dealers', toy and department stores.

EASTMAN KODAK COMPANY

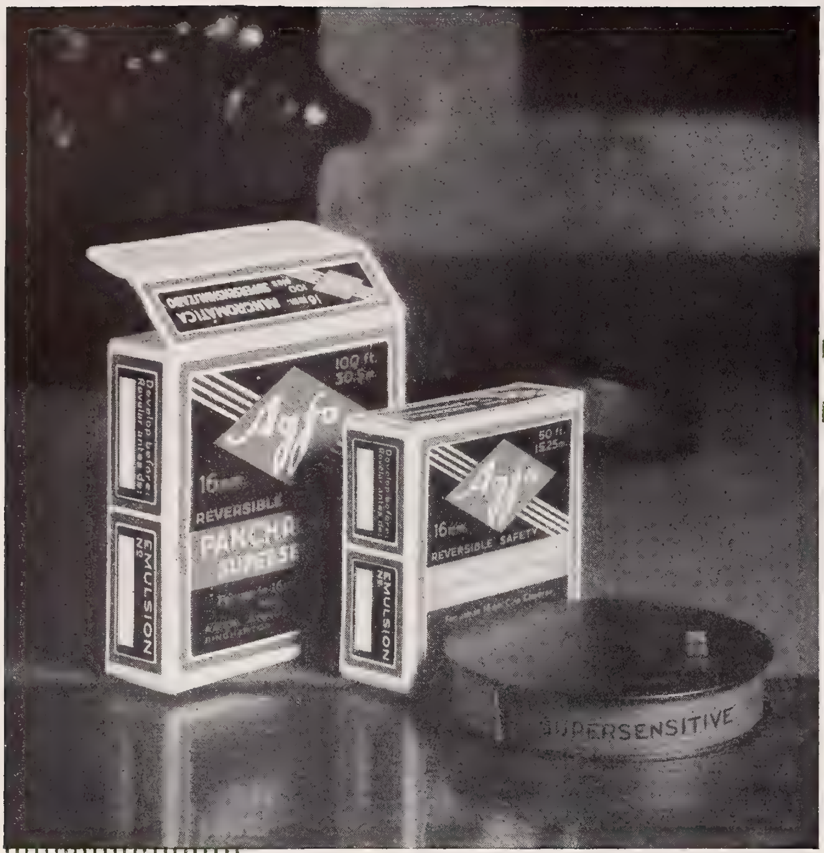
ROCHESTER, NEW YORK

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

OCTOBER, 1931

25c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SUPERSENSITIVE
100 ft.
50 ft.
Agfa
EMULSION
SUPERSENSITIVE

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2 stops faster than standard film under all conditions

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Viewed on the screen, it "looks like an extra hundred watts in the projector." And with this luminosity are a velvety strength in the shadows, a transparent delicacy in the highlights, a rich warm color value, and a brilliant depth and roundness which produce the effect of looking *into* the picture — not *at* it.

A high-speed *fine-grain* film for every type of subject — superb for autumn sports. *The fastest reversible film made.*

Ready early in October. $7.50 for 100-foot roll, $4.00 per 50-foot roll. At your dealer's.

Agfa *Supersensitive* PANCHROMATIC FILM

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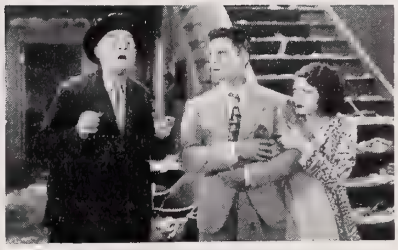

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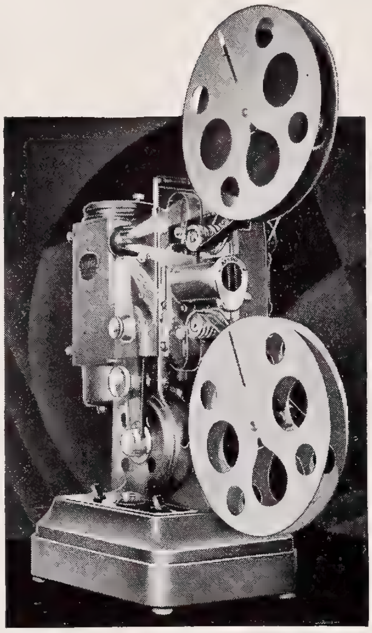

The Ampro Precision Projector for silent film has risen from a mere name to international prominence in little more than a year. The reason is obvious. Ampro offers, *at a fair price*, all the *standard* requisites of 16 mm. projector performance, PLUS a host of features distinctively Ampro. Here they are:

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STARTING—The film is threaded in the usual way and a knob is provided which is rotated until the starting frame is projected on the small screen within the projector case. The audience is not annoyed by the operator having to find the starting frame on the screen.

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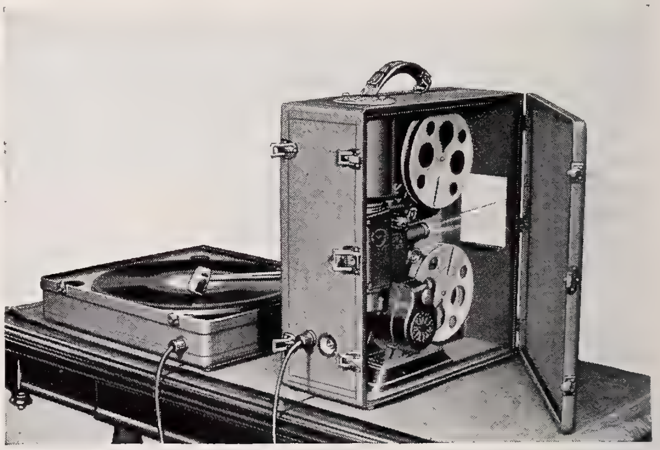

AMPRO

PRECISION PROJECTORS

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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SEP 29 1931

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

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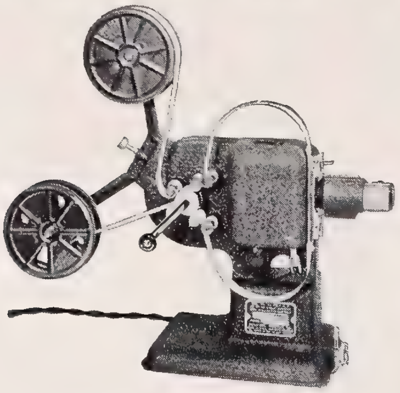
THE MOTIOSCOPE PROJECTOR



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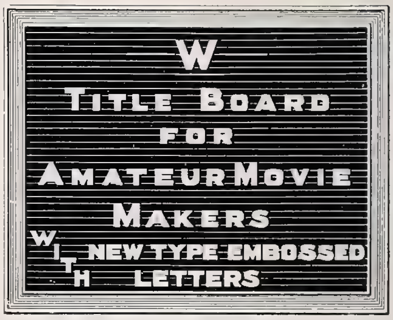

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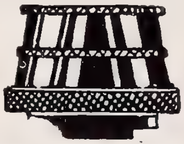

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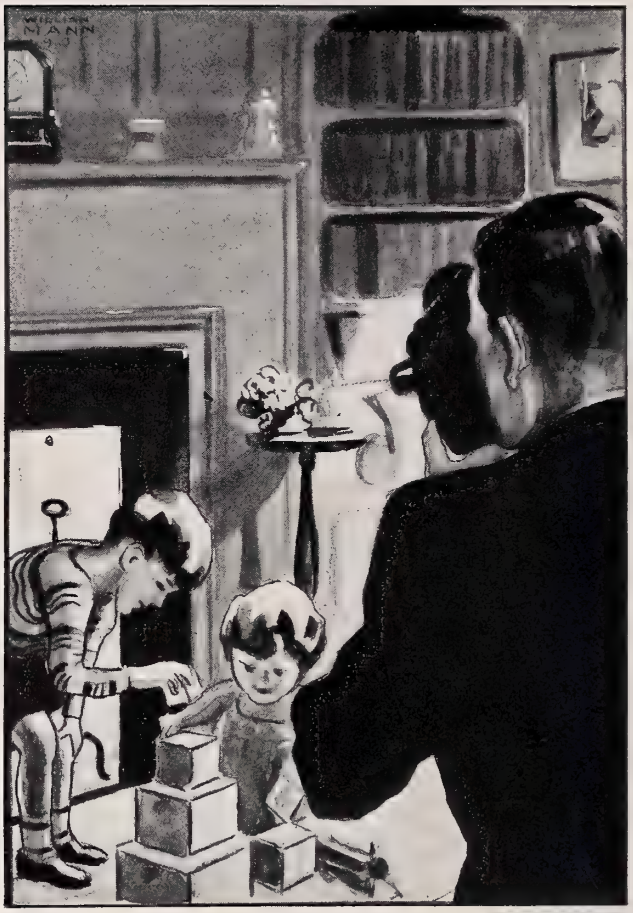

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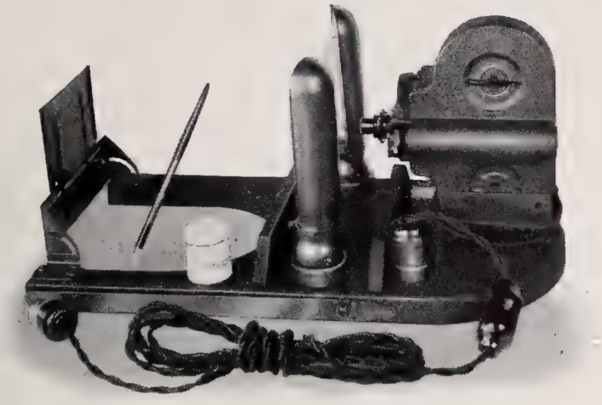

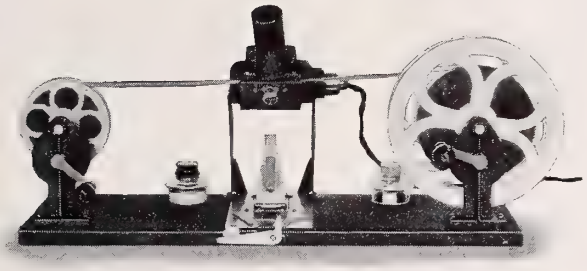

B & H Film Editor. (Above) Picture-viewer, two-way rewinder, and B & H diagonal splicer, comprise this efficient and compact film editor. The viewer magnifies and illuminates the film for easy inspection as you move it along in either direction with the geared rewinders. Splicer block is conveniently located directly beneath for quick cutting and splicing. Water and cement bottles within easy reach. B & H Film Editor, complete, $40.

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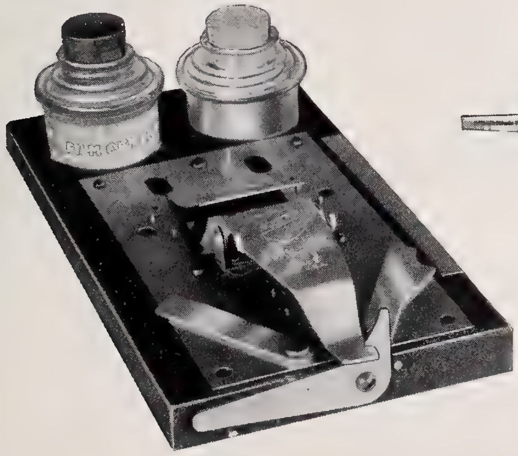

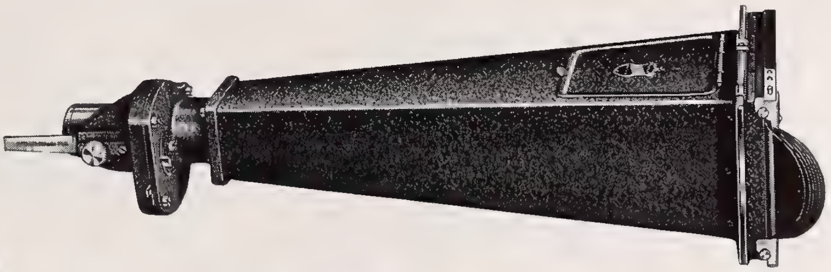

B & H Splicer. This is the famous Bell & Howell diagonal-splicer which cuts the film on correct angle for maximum bonding surface. The B & H diagonal splice goes through the projector more easily, too. Mounted on hardwood block. May be combined with B&H Picture Viewer and Rewinder to make complete Film Editor. Complete with scraper blade, film cement, and water bottle, $7.50.

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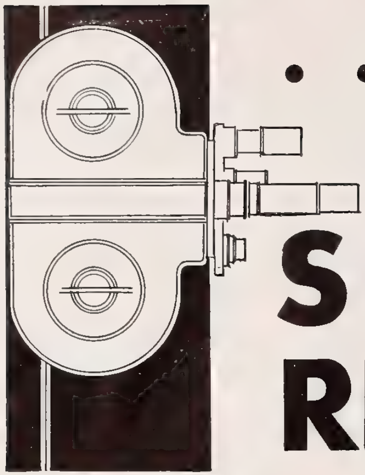

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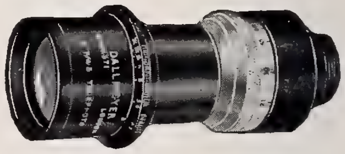

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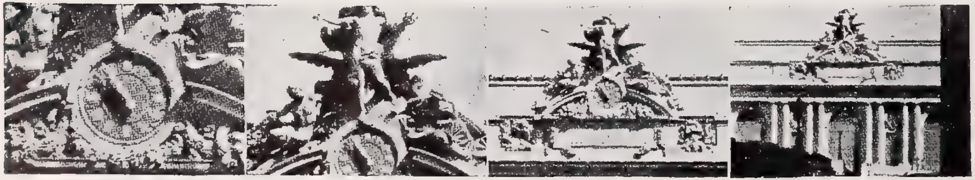

With 6 inch With 4 inch With 2 inch With 1 inch

These illustrations show the various sized images obtained from one point with a Filmo equipped with Dallmeyer Lenses of one- to six-inch focus. Auxiliary finder-lenses are supplied for each lens, to show the exact size of image being photographed.

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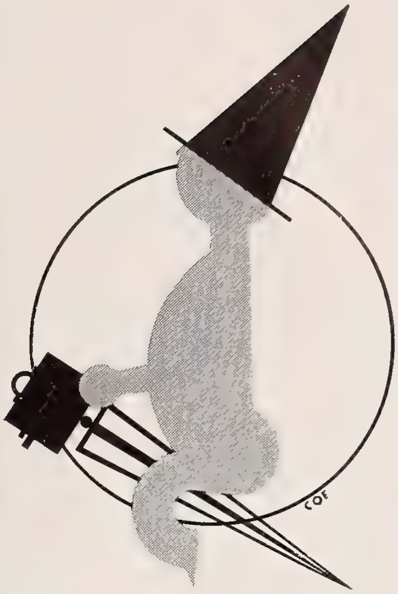
Myths

AMATEUR movies present a pointed comment on the speed of modern life when the fact emerges that their short history of some seven or eight years is already liberally supplied with myths. Formerly a hundred years, at least, were required to build up one of these very active and frequently annoying phenomena; now gossip works faster.

Here are some of the picturesque misconceptions about home movies. The "wise cracking" fraternity is quite sure that all personal movies are funny, jiggly scenes of the amateur's family engaged in impossible antics. Every dealer, every processing station and the Amateur Cinema League know the extremely varied character of present day home movies. Far too many amateurs themselves believe that an amateur photoplay is a poorly done copy of Hollywood technique. Yet, the League's consultants review hundreds of simple amateur photoplays totally free from Hollywood mannerisms. Almost everyone who is not a movie maker is convinced that a very complicated technical capacity and a truckload of involved machines are necessary to make a personal motion picture. But a great fraction of the readers of MOVIE MAKERS are making excellent scenes after very little effort and with a minimum of equipment.

An almost universal myth is that discussed elsewhere in these pages by Mr. Oswald concerning the relative costs of still and movie photography. Amateur movies were once the perquisites of the financially well circumstanced and came into being as such after still photography had become the possession of the millions. That the amateur movie industry has placed motion photography at the inexpensive disposal of all of those who can and do or who might enjoy still picture making is a fact that has not yet caught up with the contrary myth. Mr. Oswald's analysis will come as a shock to not a few of us who believe firmly that our movie making—or other people's movie making, if we have not yet begun—is breath taking in its expensiveness.

MOVIE MAKERS gladly gives emphasis to this discussion at a time like the present when budgets, national, regional and personal, are being placed in balance with incomes. Amateur still photography has survived several periods of financial stringency and none of them was severe enough to drive it out of family and individual budgets. Unquestionably that is true and will continue to be true with amateur movies. The pull of personal cinematography is too strong to be broken by anything short of an international calamity. It will not be without comfort, however, to movie makers to realize that their budgeting to include this fine hobby is not a headstrong extravagance but is, on the contrary, an allowance not more costly in its nature than the traditional and inexpensive American habit of good quality still snap shooting.



THE AMATEUR CINEMA LEAGUE, INC.,

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates MOVIE MAKERS.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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Applied Photography

Film

MOVIE MAKERS

The film price myth

CARL L. OSWALD

Popular impressions of movie film cost attacked by expert

WHAT'S wrong with film prices? Nothing! Nevertheless, the first stirrings of interest on the part of a prospective amateur cinematographer are all too often killed forever by the thoughtless comment, "Oh, yes, it's great fun, a marvelous avocation, splendid for visualizing today's activities in terms of tomorrow's recollections and all that—but, *the film is too costly!*" This is written because the author believes that the ghost of "high film prices" should be laid for all time, haunting, as it now does, the background of the entire field of personal movies and affecting the logical expansion of the amateur movie industry as a purveyor of pleasure and profit to that constantly increasing number of persons who now realize its value but who also fear its alleged cost.

It is generally contended by manufacturers and admitted by users that film for the "still" or snapshot camera is not only relatively inexpensive but, in view of the tangible and intangible values accruing to practitioners of photography, is really cheap in price. Nor is there any disposition here to dispute that statement. Rather, there is the intention to agree unreservedly that, value for value, both tangible and intangible, photography as a whole is the least expensive avocation or hobby as well as one of the most satisfying in which an individual can indulge. The inclusion of amateur cinematography in the foregoing is a corollary which is substantiated by the facts—these facts, in turn, having apparently suffered, up to now, by their not having been pointed out.

Here you will find no impassioned plea for cinematic art as opposed to the beauties caught and translated by still photographic processes; I address myself, rather, to the solution of the hitherto (so far as I am aware) undiscussed question, "Where do we find the great difference in price between still pictures and 16mm. sequences of action?"

To analyze the problem, we must consider its constituents —in this case film, developing and printing for the snapshooter; film and developing for the amateur cinematographer. In still photography, the film is purchased separately; developing and printing charges are made at time of delivery. In cinematography, the cost of the film includes developing cost and further expenditure is seldom needed, as practically all dealers provide means of transportation to and from the nearest finishing station without additional charge. When such transportation is paid by the consumer, the mailing charge averages eight cents for a hundred foot roll; return postage is always paid by the finishing station.

For this analysis, we will confine the comparison to relative areas of sensitive material, as nearly as the two forms will permit and, further, will consider the present type of "chrome" films used for still photography as compared with the panchromatic film now regularly supplied to the world's 16mm. amateur movie makers.

In still photography, a popular size is the "postcard" which measures three and a quarter by five and a half inches. Film for this size is supplied to give ten pictures, the actual film area of the negative being one hundred seventy eight and three quarters square inches. In amateur cinematography, four feet of film is generally considered to be sufficient for the average action record; therefore, twelve shots, or approximately the fifty foot cine roll, may be considered a fair basis of comparison. The actual picture area (exclusive of sprocket hole edges) of fifty feet of 16mm. film is two hundred twelve and a half square inches, this figure being based on an effective picture width of nine millimeters. Thus, on this basis, the actual increase in useful picture area in the case of the cine film is about twenty percent; the increase in the number of action shots over still shots is exactly twenty percent. So much for material costs per area. Quite evidently, we do not find a great price difference here.

Now, let us compare shot by shot. A ten exposure roll of three and a quarter inches by five and a half inches "chrome" type film (including developing and printing) costs the user two dollars and fifteen cents or twenty one and a half cents a print. Cine film costs six cents a foot. We consider four feet of action sufficient for average cine scenes. If the user shoots more for a scene, it is because of carelessness or because he considers the subject worthy of more footage. With a still camera, similar carelessness or desire to get a complete record are not unknown factors in film consumption. Consequently, we again reach an even footing in which each still shot costs twenty one and a half cents and each movie shot twenty four cents. This difference of two and a half cents a shot, if it covered no additional values whatever, is a very small price to pay for the highly accurate additional work on cine film, such as perforating, placing on light tight spools, etc., and does not seem a sufficiently formidable obstacle to deter even the most timid from beginning personal cine work at once if the bugbear of film cost has held him back.

But there is more for the amateur in that two and a half cents. The "chrome" type of film, now being chiefly supplied for still cameras, is designed to give wide latitude of exposure and unquestionably delivers highly satisfactory and pleasing results. For the movie amateur, however, the film makers have provided an

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Where are we bound?

DR. KINEMA

Amateur trends are examined by one of the game's pioneers

TO AN old timer, the tendency in amateur films down through the years is impressively significant. When we amateurs began making 16mm. motion pictures along in 1924, we used to accumulate a considerable kick out of pictures of our friends and ourselves merely standing up before the camera. The ordinary characteristic motions sent us off into shouts of laughter. I distinctly remember that I used to go into fits over seeing on the screen the customary actions of the members of my family. I also experienced the shock of my life when I first saw myself on the screen. I had no idea that I possessed so many and such marked mannerisms, nor that I so strongly suggested a certain paternal ancestor one generation back. I extracted the most exquisite pleasure in looking at myself on the screen. Later I discovered that most of us fell for the same sort of thing in the same way.

And thus there ensued a period when everybody we knew had to let us take his picture. My collection became so bulky that I was forced to put the films in some sort of order. I divided everything into three divisions. First was the family and connections thereof. Second came our married daughter and her new little family. Third came our friends. Those of the family and connections were labeled *Family Album. Vol. 1., etc.* There were four volumes of these, 400 feet in each. Those of the daughter's family were labeled *The John Joneses.* There are six 400 foot volumes of these and they are still multiplying. Already they are priceless. Those of friends were labeled *Interesting People.* There are four 400 foot volumes of them. All of these were edited, titled and spliced and put in humidor cans on my library shelf along with my books. Once in a while some of them are taken down and projected and it is always immensely interesting to note the changes that the passing years have wrought. Some of those shown are gone forever and it is deeply impressive to see them again on the screen in the full vigor of life, a marvel of home movies which always awes me. But, as we all know, there came a day when it became deadly boring to look at pictures of ourself, our family and our friends. A higher intellectual plane was yearned for. Then was born the great class of miscellaneous shots. Tennis, yachting, golf, dogs, horses, fires, fishing, accidents, floods, storms—everything just out of the ordinary was filmed. Nothing connected up with anything else. Thousands of miscellaneous scenes came into being. What to do with them became quite a respectable problem. We all did about the same thing. I took mine and cataloged them and built several volumes of *Here And There.* Everything was titled, edited and these reels eventually found themselves beside the family films on the library shelf.

Children are always at home in films of the fable like type

ON THE ROAD TO MAKE-BELIEVE

Charles DuBois Hodges

Then came a day when this sort of miscellaneous stuff became banal. Something more hefty was wanted. In the meantime, we had learned to make pretty good pictures. The processing had also improved, panchromatic had come in, color had also arrived and the manufacturers had added quite a string of very helpful accessories. Then was born the travel film. Bermuda was discovered by the amateur cinematographer. The Canadian Rockies also were discovered and, pretty soon, Southern California, Florida and the Mediterranean countries were dug up. In two years, I have no doubt that several hundred thousand miles of sixteen millimeter travel film were made. It seems to me that I have been shown all of it. I know intimately every mountain peak in the Canadian Rockies, every square foot of Bermuda, although I have never been in either place. I have been in the other places mentioned and I freely acknowledge that I have done my bit of picture taking. It was only natural that this travel business should grow temporarily stale. Everybody has reels and reels of Italy, the Chateau

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"Little touches"

PAUL D. HUGON

Symbolism in minor key is revealed as a cine fundamental

THE greatest difference between a modern film and one of the early screen dramas is in the extreme naturalness of the present attitudes and in the apparent freedom of expression of all the characters as contrasted with the melodramatic stiffness of the actors in the early days. It was for a long time considered grossly improper to allow any admixture of humor in a serious picture and only the success of D. W. Griffith's "little touches" managed to change a condition that was stifling the moving pictures of twenty years ago.

Since that time, many producers have imitated those "little touches" with varying degrees of success. Amateurs who have indulged in the haphazard insertion of closeups of anything and everything have often despaired of fathoming the secret of the "little touches" while professionals have never attempted to formulate for the benefit of others what they themselves felt rather than knew. Yet the mystery resolves itself, on examination, into a very simple statement of purpose.

Warren Boyer

Here the kitten is an effective comment on gourmand campers

A "little touch" is nearly always a symbolic closeup, comic or pathetic, according to the desired effect, inserted in a scene that has a dramatic or characterizing purpose. The essence of the "little touch" is its symbolism.

To people who have not dabbled in literary or artistic technique, symbolism sounds as terrifying as cubism or free verse. Yet it is the oldest of all human methods of expression and one can find in the Bible and in Shakespeare alike endless illustrations of its method and effect. Let us take an example or two to make this clear.

What is the first act of a mob during a revolution? Tearing down the emblems of the previous regime, wrecking its statues, dismantling its palaces, burning its images. Some of the world's finest art treasures have thus been destroyed during orgies of symbolic renunciation. The reader will note immediately that such acts deal with physical objects, harmless as these may be in themselves. As films deal with visible realties, all big mental decisions must be represented by some physical act and the veriest tyro knows that a boy cannot renounce his former love without tearing up the girl's picture. Assuming that the principal effect of a scene has already been achieved, the necessary "little touch" to make the public laugh or cry will usually consist of a small parody of the same act, comic or pathetic.

For example, here is a negro revivalist appealing to his congregation to put away the flesh and come to salvation. Among the necessary scenes will be a closeup "reaction shot" of a fat negress who has, up to that time, been flirting with a lanky negro. She now sits in rapt attention and when the negro again tries to get her eye, she digs her elbow into his ribs or stamps on his toes with her pointed heel. If the sequence ends there, the production is simply ordinary. But, if a "little touch" is added, the production rises to professional heights. The obvious little touch in this case would be to have a little colored girl in another pew pull a gaudy valentine out of her pocketbook, regard it tearfully, look up at the preacher with eyes full of attempted mysticism, and drop the valentine face down on the floor with a heroic air of renunciation. And a further little touch would be to have her bend down and rescue the pretty ribbon that made a knot on the valentine.

The "little touch" is symbolism in a minor key, commonly paralleling the principal reaction which is also based on symbolism but expressed in a major key. For every emotion there is a recognized symbol. Regret, for example, is symbolized by "going back." The mother who has lost her child "goes back" to a dresser drawer and takes out the precious pair of tiny socks that she had made for the baby. We could not, without being guilty of the worst taste, parody such a sacred emotion but we can emphasize it with a parallel "little touch." We might, for example, have a little dog put his foot on her lap and look sympathetically up into her eyes, then disappear and return a moment later holding in his mouth one of the baby's alphabet blocks from the untouched nursery and lay it at the mother's feet.

If the regret is for a lost fortune and symbolized in the principal reaction by a woman looking in despair at the passbook of the bank that failed, a suitable little touch would be for her child to tiptoe out of the room, go to his penny savings bank, break it

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Cinemahuntery

WM. E. KIDDER

Woe to camera shy game when stalked as here advocated!

It is the intent of this article to present pertinent suggestions on camera equipment, methods of its use and approach of game to those interested in photographing wild life, a most fascinating sport which has no age limit nor fails to amuse anyone who earnestly attempts its accomplishment. Shooting such moving pictures, particularly of big game, requires skill, patience, perseverance, ingenuity, sound judgment and, above all, instant and correct action at critical periods. Otherwise one might be like a novice in this sport who, when his guide shoved the bow of their canoe within four feet of an angry, pawing bear, wildly waved his four inch lens *with focus set at infinity* in jerky circles all over the grimacing features of the animal. When the film came through showing only blurred, misplaced fragments of eyes, ears and teeth of Bruin, he promptly blamed the guide for placing him too close to the growling creature. This poor fellow lost the chance of a lifetime through lack of a cool, quick acting brain that anticipates situations and is therefore prepared for the unexpected good fortune.

Publishers

A striking scene from the bag of a movie huntsman

There is no chance to pose animal actors. Such subjects must be shot "as is" and often in record time. To produce interesting, convincing film, some special equipment is often helpful, though not always essential. Two amateur sportsmen were very successful on a recent trip with the following outfit carefully selected from considerable experience: two standard 16mm. cameras with turret mechanism, one of which was fitted with a one inch $f/3.5$ nonfocusing lens, a two inch $f/3$ and an $f/4.5$ four inch, both focusing; the other camera mounted an $f/3.5$ three quarter wide angle, an $f/3$ three inch and an $f/4.5$ four inch, all focusing lenses; a third camera, having but one $f/1.5$ one inch lens, was carried for reverse action or odd shots and emergencies. All lenses had K 2 filters screwed on between lens and sun shade and each lens was interchangeable for all cameras. Additional filters for various conditions were also provided. All cameras possessed at least three speeds—one "special" instantly adjustable to sixteen, thirty two and eighty four, another to sixteen, thirty two and sixty four and the third to twelve, sixteen and twenty four. This combination of lenses and speeds gave almost perfect speed control under almost every condition and the third camera could be substituted in case of breakdown in the bush where no repairs or renewals were available.

All finders were of the clear vision type, either specially constructed or rendered open vision by removal of the reducing lenses. This eliminates all loss of time required to change finder lenses as well as the visional effort in finding or following game that is so often camouflaged by nature. These finders also carried sight levels to make shots square with picture frames. Distance and light meters were attached to two of the cameras. Two semiautomatic but rigid special tripods were used which could be set up in five to eight seconds, each carrying a revolving, tilting and reversing bracket and cage for holding camera, quickly adjustable to any position. Unipods which would carry camera brackets were rigidly mounted in the bows of the canoes. A special attachment mounted the extra camera on one of the brackets for reverse action and other trick work. This extra camera, when mounted for normal action, could be set at a different speed and lens for instant use on unexpected shots or for duplicate exposures of the same subject. It was instantly available if film should be exhausted in the other cameras during an important exposure. Field glasses, still cameras, rubber blankets for wet weather and outer clothing of tan or olive color to render appearance less conspicuous completed this well organized outfit.

Panchromatic and the new, supersensitive film brings out game pictures far better on account of greater speed and separation of color and shadow effects. Regardless of equipment used, always avoid the "hand held" camera on this character of exposures. Wherever game may be found, nature's background emphasizes the slightest camera movement. Outlines of animals, colors and shadows become blurred and particularly destroy the definition and effectiveness of the photography. Backgrounds should be kept properly aligned with the film frame, thus avoiding trees and other items appearing in acute or grotesque angles. Judge distances carefully and use the [**Continued on page 561**]

New facts on the new film

HARRIS B. TUTTLE

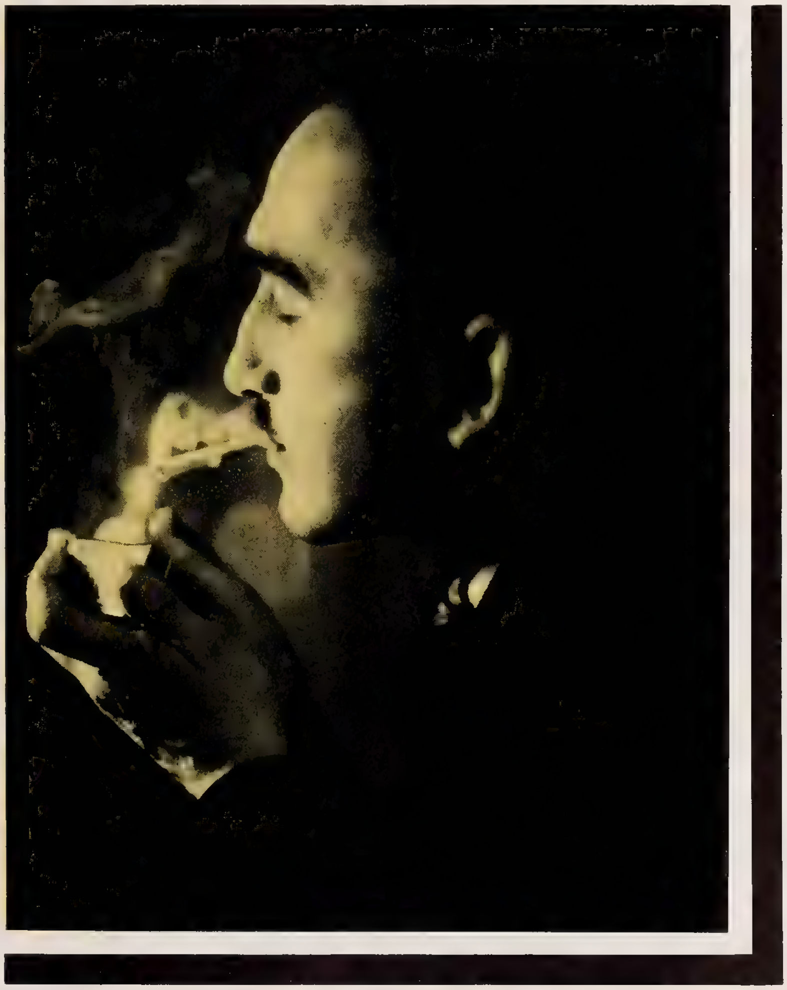
Exact data on use of supersensitive "pan" this autumn

Matchlight movies are one miracle of the new emulsion

THOUSANDS of rolls of supersensitive panchromatic film have clicked their way through camera gates since the new fast film was announced four months ago. Probably very few of these rolls, however, have been given an opportunity by their users to demonstrate all of the things this film is really capable of doing and for which it was chiefly designed with the most painstaking effort.

The field of night movie making has been greatly widened by the new film and, while excellent out of door daytime pictures, of course, can be made on supersensitive, its chief advantage lies in its great speed with artificial light. This point alone gives no end of opportunity to amateur movie makers to create fresh situations where lighting arrangements and lighting effects are the dominant themes, as well as to get a satisfying assortment of indoor movie records. No development since the introduction of 16mm. film offers the movie maker so many chances to make more interesting home movie films and, to the serious worker, an opportunity to so enhance the entire range of the cinematic art.

Harris B. Tuttle-Eastman Kodak Co.



But before going into the subject of artificial lighting with the supersensitive panchromatic film, it might be well to point out a few of the distinct advantages this film has in making daylight pictures. With *f*/1.9 and other fast lens cameras, the outdoor picture making day is greatly lengthened. It begins before sunrise and lasts until after sunset, depending upon the time of year and the latitude. It makes clearer and sharper pictures on dark, overcast, rainy days than would be possible with regular "pan" film. With *f*/3.5 lens cameras, also, the hours of usefulness are increased and the amateur is enabled to make pictures on dark, rainy days that would otherwise be impossible. Pictures can also be made indoors without artificial light on sun porches or near windows. The children feeding the gold fish, playing the piano, or mother watering the ferns or feeding the canary make interesting pictures. Raise the shades so that all possible light can get in. When there are no trees or buildings close to the windows, a general rule for exposure is to open up two or three diaphragm stops larger than for out of door pictures under the same lighting conditions. See *Figure 1*, page 550. On any subject in daylight, with either a fast lens or a speed telephoto, it is possible, because of the extra speed of this film, to stop down or, in other words, to use a smaller diaphragm opening, thus increasing the depth of focus. This is particularly advantageous with long focus lenses because they give less depth of focus. Thus supersensitive film is extremely valuable in making telephoto shots.

Excellent pictures can be obtained with filters. The most artistic effects are made with any one of a "tricolor" filter set. These filters can be obtained upon special order to your dealer. Factors for each filter are supplied by the manufacturer. The red filter is particularly useful in filming cloud formations, distant mountains or pictures from the air. Night effects can be made in daylight by using the same diaphragm that would be used without a filter.

With incandescent lights, the advantages of supersensitive film are applied in a slightly different manner. Available home arc lights are also very effective with the new film and excellent results are obtained when "panchromatic" carbons are used. This will be discussed later on. Simply by placing two one hundred watt bulbs in the regular light fixtures of a home, the living room becomes a modern studio for making movie closeups. For long shots or full length figures, six to ten one hundred watt lamps or two or three five hundred watt, one hundred and ten volt lamps should be used. Five hundred watt bulbs should never be placed in bridge lamps or reading lamps unless the shades are removed. The heat from these higher wattage

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He came, he cameraed, he - - -

EPES W. SARGENT

A cine yarn in the vein of writers for success magazines

WHEN Bob Greening finally achieved his goal of one hundred thousand dollars and prepared to carry out his promise to Mrs. Bob to quit active business and retire to the country, he salted his hard won earnings in gilt edged bonds and tenement houses and, with Mrs. Bob and their two youngsters, sought and found the type of home of which they had so often dreamed. It was a comfortable but not too elaborate place in the town of Glenwood, not too far from the city nor yet too close, well beyond the commuting zone but chiefly populated by solid business men who made weekly instead of daily trips to business.

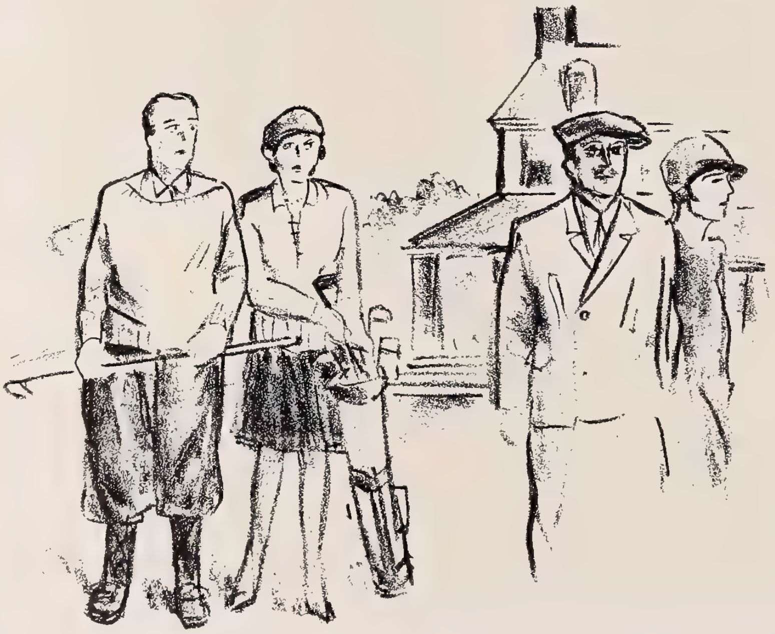
Thither Bob moved with the determination to enjoy life and the society of his fellow man, to play golf and to give time to the 16mm. camera which he had owned since they had first been introduced. With a long still camera experience behind him, Bob was able to get splendid pictures and, as is generally the case, his interest was in proportion to his success.

But, at forty two, Bob could not quite reconcile himself to the idea of complete divorcement from business. He wanted at least to go through the motions so he rented a tiny office on the public square, hired a young chap to keep the place open while he was away and took an inward pride in the gold letters on the window announcing *Robert H. Greening, Realtor.*

Then he decided to climb into the lap of local society by joining the Country Club. Back in the city he and Mrs. Bob had determined their plan of campaign and the club and the church were to be twin wedges by means of which they would cleave their way into Glenwood's most exclusive social stratum with its coterie of charming people.

It did not work out as they had expected. The Country Club was a most democratic institution. It was true there was an inside set but anyone in good standing could join the club, so membership meant nothing. It was the same way with the church. There was no particular denomination which socially ruled the town. The "best people" were impartially portioned out to the various leading pastors.

They were at an *impasse.* They were politely welcomed to the town but Society, as Mrs. Bob had visioned it, did not reach out and take them to its bosom. It was three months before Mrs. Bob had graduated from the Ladies Aid Society to the Garden Club and another six months before she was advanced to the Monday Bridge Club.



Glenwood did not take them to its bosom, they found

As a realtor, Bob was admitted to the Chamber of Commerce and, as an inveterate golfer, he was a familiar figure at the Country Club but that was as far as he got. He knew everyone worth while and everyone knew him but, in spite of a likable personality, it was always, "Good morning, Mr. Greening," and never the coveted, "Hello, Bob!" By the time Bob let the furnace go out the second spring, both were pretty well discouraged. As Mrs. Bob put it, they might as well be back in the sixty family apartment house in the city.

But that second spring Bob was brushed by the wing tip of Lady Luck. Out on the broad veranda where he was refreshing himself with a lemonade (honest!) after thirty six holes of golf, the Board of Governors was discussing the growing demand for a more tricky course. Glenwood had outgrown its golf facilities.

He was only ten feet from the three men Bob most ardently desired to know, but he might as well have been in China as far as progress beyond a curt greeting was concerned. Bob was not unduly curious but he could not well avoid hearing the conversation.

"I suppose the proper thing to do would be to visit as many other links as we could," remarked John Harding, "but I hate the idea right now with that infernal garage on my hands. I've got to have more space before I order those two new cars and I want to watch the construction."

"I could make a trip in August," volunteered Lloyd Crawford, "but I can't possibly get away before then."

"Jeanette is going to be married in June," supplemented Arthur Griscom, third of the triumvirate. "I guess the only thing to do is to write the secretaries of the different clubs and beg for details and such photographs as they have."

Bob swung around in his chair. "I hope you'll excuse me," he began, "but I could not very well avoid overhearing what you have been talking about. If you'll come over to my house Sunday evening, I'll show you most of the famous courses in this part of the country."

"Photographs?" demanded Harding, with a faint show of interest.

"Motion pictures," explained Bob. "I love the game and

I've played most of the sporty courses. I've always carried my camera and I've got all of the tricky holes for two hundred miles around New York. Care to come?"

"Care to!" echoed Griscom, "I'll say we do. What time?"

"Come and have dinner," suggested Bob boldly. "That will give us time to study the pictures."

Ten minutes later he was stepping on the gas of his speedy roadster to take the news to Mrs. Bob that the President of the First National Bank, the Chairman of the Board of Union Motors and the head of the Consolidated Baking Company, together with their wives, would be guests on Sunday evening.

Bob sat until long after midnight with his film cans and spent the following day in the city with a title maker. Sunday night, following a delightful dinner, Bob took them into the darkened library and ran off nearly four reels of the most famous of the hazards, bunkers and traps, each clearly and concisely titled. He had not exaggerated when he had announced that he had them *all*.

The films were run through again after the discussion that followed and when the party finally broke up it was understood that he would run the film at the club the following Wednesday evening.

It was "Good night, old man" when the guests climbed into their cars and it was "Bob" over the telephone the next morning when Harding called up to suggest that he join the exclusive hunting club which had large preserves back in the mountains. "That little camera was a revelation to me," he said. "It has saved us weeks of travel and hundreds of miles of walking. Let's go out to the club for the weekend and let's take the camera along, if you don't mind."

Bob didn't mind and, when he rushed home to carry the news to Mrs. Bob, she almost fell down the steps in her eagerness to tell him that Mrs. Griscom was going to propose her for membership in the D.A.R. while Mrs. Crawford had called her up to beg her to come over and make pictures of Junior's birthday party.

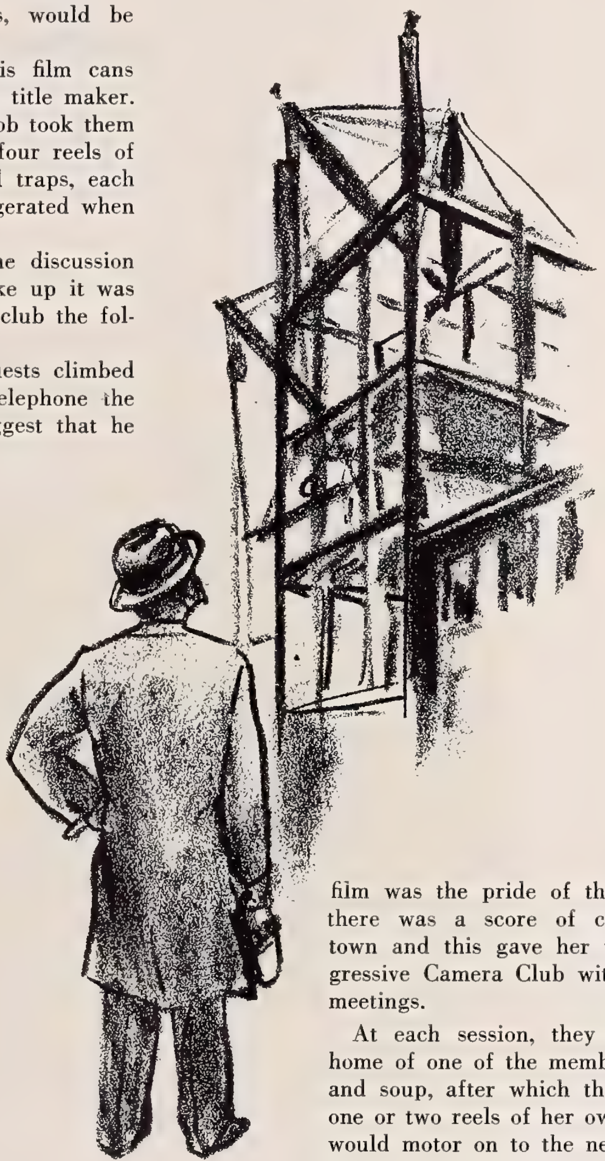
"And the kiddies are invited, too," she added happily. "Oh, Bob! Do you suppose we are really 'in' at last?"

"Let's wait and see," suggested Bob noncommittally but, in his heart, he felt that they were about to walk into the coveted inner circle across a suspension bridge of film.

He was not far from right. After the showing at the Country Club, Bob became the selfappointed, official photographer to the town of Glenwood. When the Supervisors decided to replace the wooden bridge which spanned Scomotion Creek at Main Street, it was Bob who scoured the country for examples of steel, concrete and masonry spans which he worked into a reel from which they made a selection. His photographs, taken in a dozen different towns, decided the Supervisors to make a park of the muddy quadrangle in front of the railway station.

When Bob interested Harding in the purchase of three old farms back on the hillside and their development into Glenwood Heights, it was his camera demonstration of what had been done elsewhere that sold the exclusives the idea of forming a colony and appointing a committee to supervise all building plans to obtain a harmonious whole. They sold the plots for about double what ordinary sales methods would have brought and it gained Bob a coveted position on the directory of the bank which had profited largely by the investment and, so, was glad to have his services.

It was 16mm. that virtually added the Crawford Block to the town's assets and started a building boom around four sides of the public square and it took less than 400 feet of film to persuade an automobile concern that the flats to the west of the town (on most of which Bob and his friends held options) would make an ideal site for their extensive factory buildings and enlarged testing grounds.



16mm. started a boom around the public square

And yet the camera still found time to do a little social work, for the adroit use of the films gave Mrs. Bob a reputation as an entertainer. The Monday Bridge Club talked for weeks about her title party at which she gave prizes for the best subtitles for about two hundred feet of a miscellany of shots. Each guest had been provided with a list of the subjects, with blank spaces for suggested titles, and the film was run through twice to give them a good idea of what it was all about. Mrs. Bob tactfully used at least one title suggested by each guest and "our" film was the pride of the club. By this time, there was a score of camera enthusiasts in town and this gave her the idea for the Progressive Camera Club with its unique monthly meetings.

At each session, they would gather at the home of one of the members for the appetizers and soup, after which the hostess would show one or two reels of her own making. Then they would motor on to the next house for fish and film, to a third for the roast and salad and more celluloid, have pictures and dessert at a fourth and wind up at a fifth for coffee and dancing.

Later the Progressive branched out as a production club with Bob as chief cameraman and director and Mrs. Bob as scenarist and his assistant. Each finished production was shown for the benefit of the Hospital Fund. Bob's real estate office, first intended largely as a place to which he could retreat when he wanted a quiet smoke, has become a two front corner of the Greening Cinema Palace and the new home on Glenwood Heights is four times the size of their original modest location. He is director of a dozen local enterprises, a leader in all town movements, a pillar of the church and an ornament to society. Yet the local photographic dealer wondered why Mrs. Greening laughed so heartily when he suggested that she really ought to get a commission on the cameras she sold to her friends and the ladies of the Club have never fathomed her reason for referring to her camera as "Jimmy."

Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

Siam ■ The Amateur Cinema Association of Siam, under the patronage of the King and Queen of Siam, has begun the publication of a monthly magazine devoted to news of the activities of the Association, notices of meetings and helpful discussions of movie making technique. The first issue contained a foreword by H. R. H. Prince Purachatra in which he stresses the natural beauty of Siam and the brilliant sunlight as factors that make that country a movie maker's paradise. The magazine is printed in both Siamese and English. A technical subcommittee has been formed by the association for the purpose of answering members' technical queries and generally to aid them with movie making problems. H. R. H. Prince Purachatra is president of the association; H. R. H. Prince Rangsit, vice president; Phra Saner Pochanapark, honorary secretary; Luang Upathambha Nararomna, honorary treasurer. On the advisory committee are Phya Devadhiraj, Phya Vijit Joladhar, Phya Jolamark Bhicharana, Phya Bhiromya Bhakdi, and Phya Amaresr Sombatti. A palace has been provided by the King and Queen for the association and it has become one of the most active organizations in Bangkok. *H2O* and *Opportunity Knocks* have been loaned by the League's Club Library for projection at the association's meetings.

Amateur Cinema Club of Auckland

Terror and texture in a still from New Zealand club

A good start ■ In Indianapolis, Indiana, the Artcraft Cinema Club has been recently organized to combine the activities of both an amateur production unit and a club of cameramen. A story has been selected for production this fall and is now being scenarized and several members are editing summer travel films for screening at forthcoming meetings. On a recent program, sound film projection apparatus was demonstrated and *Fall Of The House Of Usher* and *Three Episodes* were screened. W. Stuart Bussey is president; Frank M. Fitch, Jr., vice president; Earl A. Robertson, secretary treasurer; Robert W. Chambers, art director. A cast will be announced later.

Amateur talkie ■ *Just Hot Air* is the title of an amateur talkie recently made by the Golden Bear Studios, production unit in Modesto, Calif. The picture, a short comedy, was filmed with sound on disk. Oscar Hughett played the lead, Richard Bare was cameraman director; Carson Shoemake, assistant cameraman; Richard Towle, set designer; Alvin Gray, electrician. Since the recording of *Just Hot Air* has been very successful, the group plans other amateur talkies, while in Oakland, Calif., Mr. Bare directed the Oakland club's comedy, *The Greasy Cheat.*

Enlargements■ A late summer meeting of the Chicago Cinema Club was devoted to a discussion of how to make enlargements from 16mm. films and demonstrations of different processes. A business meeting preceded.

Casting ■ In the cast of *Legend Of The Black Hand,* current production of the Amateur Cinema Club of Nashport, Ohio, are Kathryn Frazier, Alice Chilcote, Robert Wells, Joseph Nethers and Walter Nethers. The plot of the picture is based on an old Indian legend and the characters will be costumed after the manner of the local Indians before the advent of the first white man.

A new season ■ Fall activities of the Hudson County Cine Club of Jersey City, N. J., opened with a club outing in September. Members spent a day at Center Grove, N. J., making scenic films. A large number of club members have spent portions of the summer traveling in America and exceptionally interesting American scenics and travel reels are promised for screening this fall. The South, West and New England will be represented.

New Zealand ■ *Tomorrow,* current production of the Amateur Cinema Club of Auckland, New Zealand, is nearing completion, over 1,500 ft. of film having been taken so far. The scenario of this amateur feature was prepared by Rex Harris, Clifton Firth and Robert Fearn-Steele. It was originally based on a war story of the same name written by Jeffrey Farnol, but so many alterations were necessitated that the film's title will be changed upon completion. *Montage* is

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Philippine filming

CAPTAIN J. A. PIERCE

Pages from a cine notebook on making of tropical movies

A RICH store of interesting and historical subjects awaits the eager cinematographer who is fortunate enough to spend a few days or weeks on the island of Luzon, largest of the Philippine group, having an area of nearly fifty thousand square miles of truly tropical country with its tropical seasons. Manila, the capital of the Philippines, where most travelers make their headquarters, is a paradise for those who use a camera. Its old churches and walls, some of them dating back to the year 1593, whisper of romance, intrigue and tragedy of bygone days, for there are many strange stories told in awed whispers of the weird happenings long ago within those high, forbidding walls.

The Manila Hotel, situated on the Luneta, where Jose Rizal, the Filipino martyr, was executed by the Spanish authorities in 1896, furnishes fine accommodations and is centrally located, making an ideal stopping place. One needs only choose a comfortable seat overlooking Manila Bay to have one of the most interesting panoramas in the Philippines spread out before him.

June, July and August are the rainy months and, with the coming of wet weather, the movie maker must begin fortifying himself against the insidious dampness which will attack his equipment, however hard he tries to keep it dry. When valuable camera lenses are not actually in use, it is a good plan to keep them in a tight container with a small electric lamp inside. The heat given off by the lighted lamp will tend to keep the moisture down to a minimum. The lenses should be thoroughly cleaned once a day and, by all means, before being put away. After a week of inattention, a lens may acquire a most beautiful growth of fungus which is usually between the elements of the lens where it is impossible to get to it. Even if this fungus is later cleaned off, the trace of the growth will have eaten a path in the glass which cannot be removed. It is, therefore, better to give the lens every attention that will act as a preventive.

Angle shot, framed in foliage, a scene on the Pasig River

J. A. Pierce

The film will, of course, be in a sealed tin especially prepared for the tropics and should not be opened until the day it is used. It should be exposed as soon as possible after loading in the camera for, if left longer than a few days, the ravages of dampness will soon make it valueless. This is worth remembering for it is just as important to keep film away from too much heat as it is to keep the ever present moisture out of it and, as soon as exposures are made, the film should be developed at once. In this connection, one of the leading film manufacturers has established a fine processing station in Manila for the finishing of sixteen millimeter film and there prompt and excellent service will be rendered. Because Manila city water is not suited chemically for developing, it was necessary for this station to obtain pure water from a source of its own which was done by drilling an artesian well on the property. During the rainy season, great care must be used in making contact prints from still negatives. The printing paper must be kept at all times in a drying cabinet and the negatives must be thoroughly dried out before attempting to make a print. If these precautions are not taken, it will be found that the paper will stick to the negative, sometimes spoiling the emulsion. The same care should be used in protecting the developed film that is so necessary with unexposed film. However, with air tight containers and a dry place for storage, in all probability, the film will come through in excellent shape. The leather camera case also requires its share of care and, although but little effort is required to keep it in good shape, it is quite necessary that it be wiped off once a day, at least, for the fungus will form on it both inside and out, resulting in rotten and cracked leather with stitches ready to give at the slightest strain. However, frequent use of saddle soap will keep the leather in excellent condition, besides giving it a

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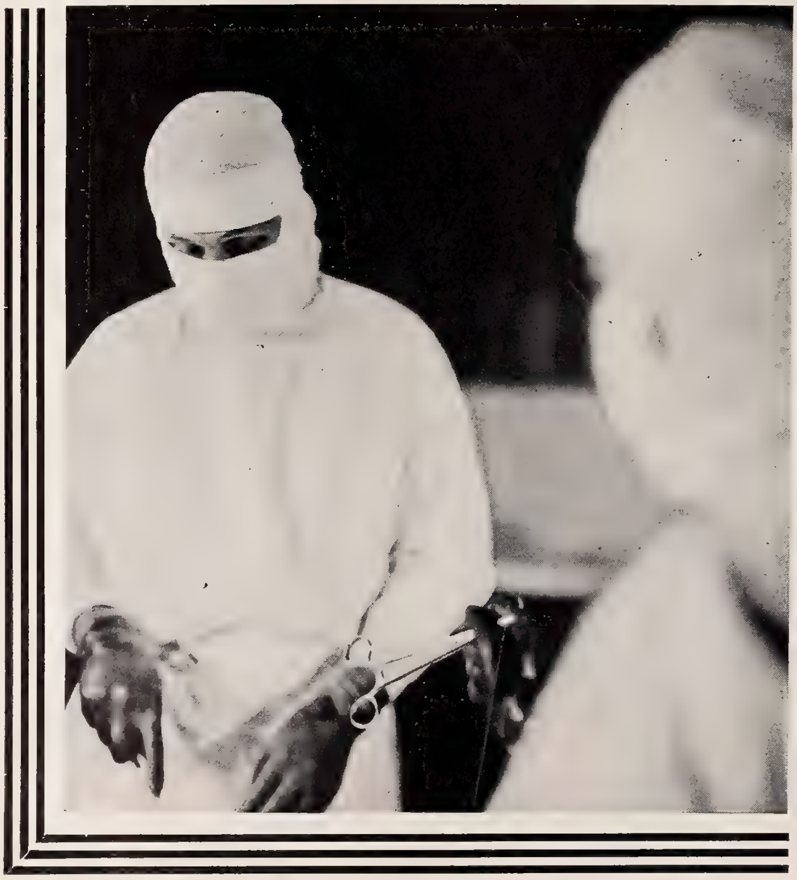
Educational films

LOUIS M. BAILEY

Medical, industrial, school, civic, church, welfare & other uses

Medical ■ A novel dental health education program is reported by League member S. H. McAfee, D. D. S., New Orleans, La., who writes, in part, "My entry into the motion picture game was with the installation in my dental office of a 16mm. projector for the showing, mostly for children, of educational dental films. I acquired some six or seven ready made films, each of which runs about fifteen minutes. I use a ground glass panel in the partition wall of my waiting room with the projector concealed in another room. With the film turned over, the movie appears right side up through the glass which makes a good screen about two by four feet in size. Thus the audience sees the picture on the glass but does not see where it comes from, whereas, if the projector were in the waiting room, the attention of the children would be distracted. An assistant operates the projector which requires but little attention. These showings have made a distinct hit and are of greatest value in an educational way in my practice." Dr. McAfee further reports that he is planning the personal production of films in connection with his professional work.

Victor Keppler



When doctors film, an unusual medical movie is the rule

Church ■ How three clergymen recorded their 20,000 mile tour on 5,000 feet of 16mm. film which has since considerably more than paid for itself is told by the Rev. Roy L. Smith. Practically every section of Europe was visited and places of religious significance filmed. In Moscow, the Kremlin sat for its portrait, a Russian wedding was filmed in Leningrad, the King and Queen of England as they rode by for the reopening of St. Paul's comprised London's contribution and, in Smyrna, a Mohammedan funeral was recorded. At Oberammergau, the camera preserved a thousand details of the spectacle which is performed every decade in this Bavarian village. And on the road from Jerusalem to Nazareth, an incident which has stimulated the imagination of thousands and made a living thing of the flight of Mary and Joseph from the wrath of Herod was filmed. In the Rev. Mr. Smith's words, "We were motoring one morning on this road taken by Mary and Joseph when suddenly, from around the corner at the foot of a hill, a little party appeared. A man, leading a donkey, was followed by a woman riding upon another donkey and carrying a child in her arms. It was a perfect picture of the flight into Egypt and the picture I took of it has made the story vivid to thousands who have seen it since." On return home, the film was cut to comprise a two hour program and was duplicated to provide a print for each of the ministers. As exhibited, accompanied by a running lecture, it has high informative and interest arousing value. It has been shown to over three thousand people in Mr. Smith's church and many other churches, unsolicited, have asked for its use. Showings are on a ten cent admission basis and, on loan showings, fifty percent of the receipts are given to the makers of the film. Thus, in nine months, enough has been realized to make possible the purchase of a nine foot beaded screen, a 1,000 foot capacity adaption to permit the projector to use forty five minute reels and the cost of the raw film has been covered as well as one third of the travel expenses of the entire party. Besides serving in churches, the film has been shown at schools, hospitals and for many other groups. Such a record indeed testifies to the value to the clergyman of amateur equipment in church work.

Industrial ■ To learn the extent movies have gone into business as an aid in promoting operating efficiency and the degree of success attending this use by industry is the purpose of a special study now being made by the Motion Picture Division of the Bureau of Foreign and Domestic Commerce. At least 2,000 concerns in the United States, it is known, have utilized motion pictures in contacting the public for some business purpose. In other cases, the creation of good will through illustration of products or services, promotion of safety and efficiency in plant operation and the securing of better personnel relations are being accomplished by many firms by use of film.

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The kindest cuts of all

ERNEST W. PAGE and WILLIAM A. PALMER

How the film editor should plan use of his merciful shears

THE actual shooting of a motion picture is only half of the job. In other words, the picture, in its unedited state, is truly "half shot." If this statement is doubted, one has but to run off a reel that has just come back from the processing station and its truth will be evident.

Here is a scene of Hoboken on a foggy day. The fog is mainly on the edges and seems to fade away and reappear every three seconds. This one is a closeup of Baby on the porch. The camera ran down at the end of the scene. Here is Aunt Helen on the board walk. Next we will see a closeup of her in the——no, this must be the whale that was washed up on the shore last week. Now comes a good shot of the flying field but somebody must have bumped the camera in the middle of the scene.

Wm. E. Palmer

A projector lens makes a good glass for viewing film

It is obvious that such a film will be greatly improved by editing—even if the editing is limited to eliminations of the portions of scenes that were spoiled for one reason or another.

The first and most important step is to sit down at the editing table with the same attitude that one would sit down to play bridge or backgammon. After all, editing is a game. The routine part of it is simple and quickly accomplished and the rest of it is a matter of pitting intelligence against the unassorted lengths of film to make something coherent and interesting of them. In short, editing is very much like working out crossword puzzles or anagrams. It is necessary, of course, to organize the work and to reduce it to its simplest basis in order that the long strips of film will not become entangled with one's good nature, if such a metaphor is allowed. Whether or not the system following is adopted in detail is unimportant. This method is recommended because of its simplicity but it may be altered to meet individual choice.

First, very slowly run the rolls of film to be edited through the projector. As each scene passes through, list it by consecutive number on a sheet of paper, making just enough of a notation to enable you to recall it later. It is also helpful to add, at the same time, a note as to the value of the scene and whether it should be used in full or in part. There are few scenes that cannot be improved by trimming in one place or another. The notations might read as follows: 1. Hoboken, long shot. Cut first two feet (fogged). 2. Closeup of baby. Cut last few frames. 3. Mother on boardwalk. O. K. 4. Old house.

To save confusion, the scenes will be numbered consecutively throughout all of the rolls to be edited. If a scene is later divided into two parts, they could be identified alphabetically. For example, the second scene of the above list might be subdivided in this manner: 2a. Baby smiles. 2b. Baby frowns. When the scenes are all listed on a sheet of paper, it is time for the next step which requires a pencil, some more paper and a lot of brain work. Read over the list of scenes and figure out some combination of them that will have meaning—that will tell a little "story" or will put across some idea. Then list the scenes, including tentative title wordings, in the new order on a separate sheet of paper. A part of the final editing sheet might run as follows: Title 3. *A mind of his own.* 2b. Baby frowns. 22. Dad shakes a rattle. 18. Baby cries. 6b. Mother enters doorway. 2a. Baby smiles.

This rearranging of scenes is the most important step in editing. With the aid of titles, often as in the above example, little stories can be worked out. When this type of treatment does not fit the material, general sequences can be assembled. In editing a vacation film, a sequence might run like this: 14a. Bob building a fire in front of cabin. 21. Dad beaching canoe at lake. Cabin in background. 14b. Bob working over fire. 34. Mother, Dad and Bob frying fish over fire. 19. Long shot of cabin and portion of lake.

Assuming that closeups of the frying fish and other scenes are lacking which would have made possible a more definite story of an open air meal, this would be a very satisfactory sequence. It illustrates principles that are worth noting. First, the scene of Bob building the fire was split in two and the shot of Dad beaching the canoe was inserted in between. In this way, it was implied that Dad was on his way to the cabin where he is seen with the others in a later scene. Second, in doing this, the scene of Bob building the fire is given more meaning and a long, monotonous scene is avoided. In movie editing parlance,

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The clinic

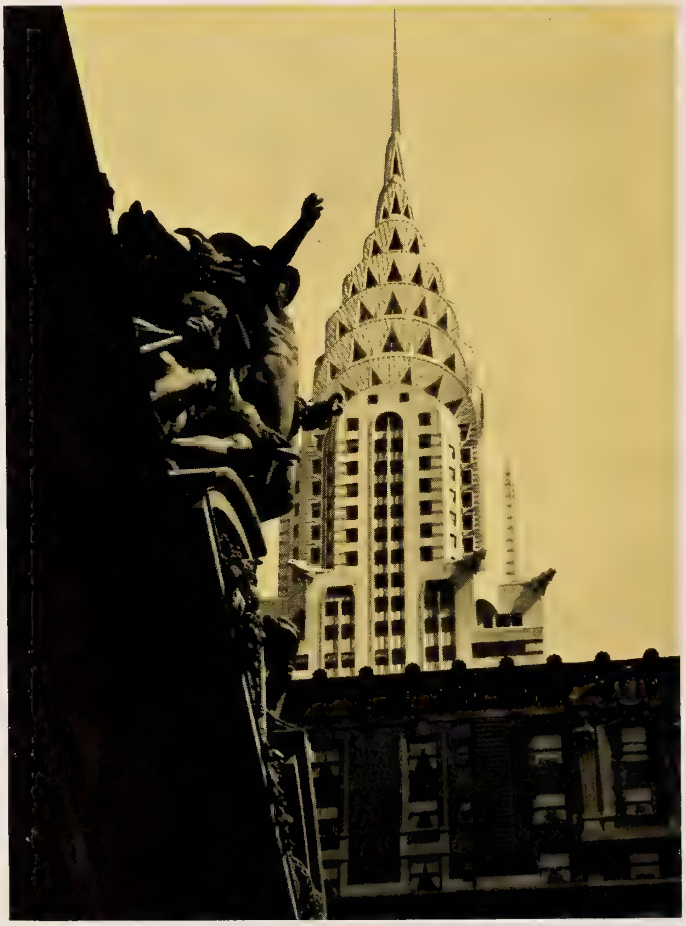
RUSSELL C. HOLSLAG

Technical comment and timely topics for the amateur

Splicing hint ■ It sometimes happens that, on certain types of splicers, the scraper guide edge becomes slightly worn. The result is that, when the scraping blade is brought up against this edge in preparing the film for a splice, a slightly greater area of emulsion than necessary is cleared away. This generally means that the resulting splice is easily perceptible on the screen because of the thin, white line of clear film at the edge of the splice which "flashes" by when the splice goes through the projector gate. Certain models of splicers remedy this by the use of an eccentric screw holding the scraper guide at one end. A slight turn of this screw brings the guide forward to compensate for wear. For those using a diagonal splicer which does not have this adjustment, League member B. Van H. Schultz of New York City suggests a simple, clever remedy. Simply file away a small notch from that part of the scraper blade which comes nearest the scraping guide. Then, when the scraper is used, it does not cut away the emulsion close to the guide but leaves a narrow strip of emulsion beyond the edge. By a little experimenting in the width of the notch, compensation may be made for any degree of wear in the guide. It is, of course, necessary always to use the scraper blade with the notched edge next the guide and also to scrape with the blade at right angles to the guide. The use of hard steel razor blades for scraping film against a guide instead of the regular scraper often results in a too rapid wear of the guide. It is better to have the regular blade resharpened when it grows dull than to use substitute scrapers.

Combining telephoto shot with camera angle, a happy idea

Ewing Galloway



Homemade light ■ An old music stand, a highly polished aluminum mixing bowl and a few feet of wire will make a light source for fair sized interiors with the new film. The lamp, pictured on page 557, was built by Ormal I. Sprungman of Minneapolis, Minnesota, who will vouch for its efficacy by reason of many successful shots made with it. The circular mixing bowl used in this lamp was about eleven inches in diameter. A small bracket of sheet metal was cut and bent to fit the inside curvature of the bowl; this bracket was drilled with a one and one half inch hole to receive a porcelain lamp socket of the type which fastens in place with a collar. The bracket was fastened to the reflector with one eighth inch stove bolts. In fastening the bracket and socket in place, it is well to place a lamp in the socket so the bracket may be fastened with the lamp filament as nearly as possible in the center of the reflector. A square, L shaped bracket (see photograph) is then fastened to the outside of the bowl with bolts at the bottom and near the rim. If desired, a tenpenny nail, soldered to the lower part of this bracket, will hold the reflector upright when slipped into the hollow tubing of the music stand. However, if a tilting arrangement is desired, this can easily be made at the cost of a little extra labor involved in bending and fastening two pieces of sheet brass to make a hinge which is held in place by a bolt and thumbscrew. Such an arrangement is shown in the photograph. An itemized list of accessories used in the actual construction might be interesting: one aluminum bowl, $1.10; one music stand, 65c; twenty five feet rubberized cord, $1.25; four feet one fourth inch brass tubing, 77c; one socket (porcelain), 20c; two bushings, 15c; one plug, 15c; one 500 watt bulb, $3.00; tin work, brackets and incidentals, $1.47; total cost, $9.59. The upper part of the lamp may be removed from the stand and carried about in the hand when special effects are desired. Care must be used in handling the powerful source of light to give it the maximum length of life and the bulb must always be burned base down.

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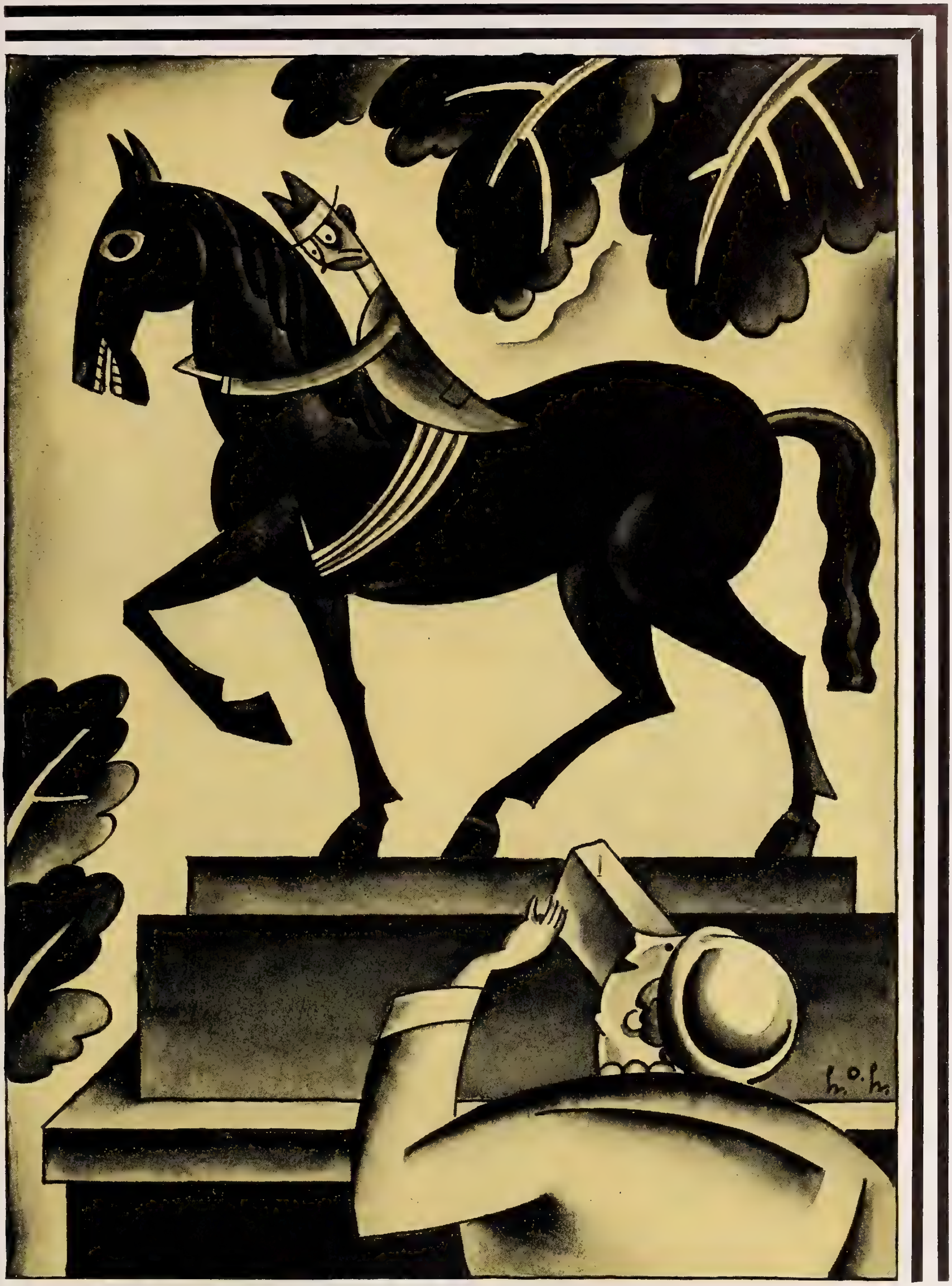


"Now, look dramatic, Adelbert!"

A fable for football filmers

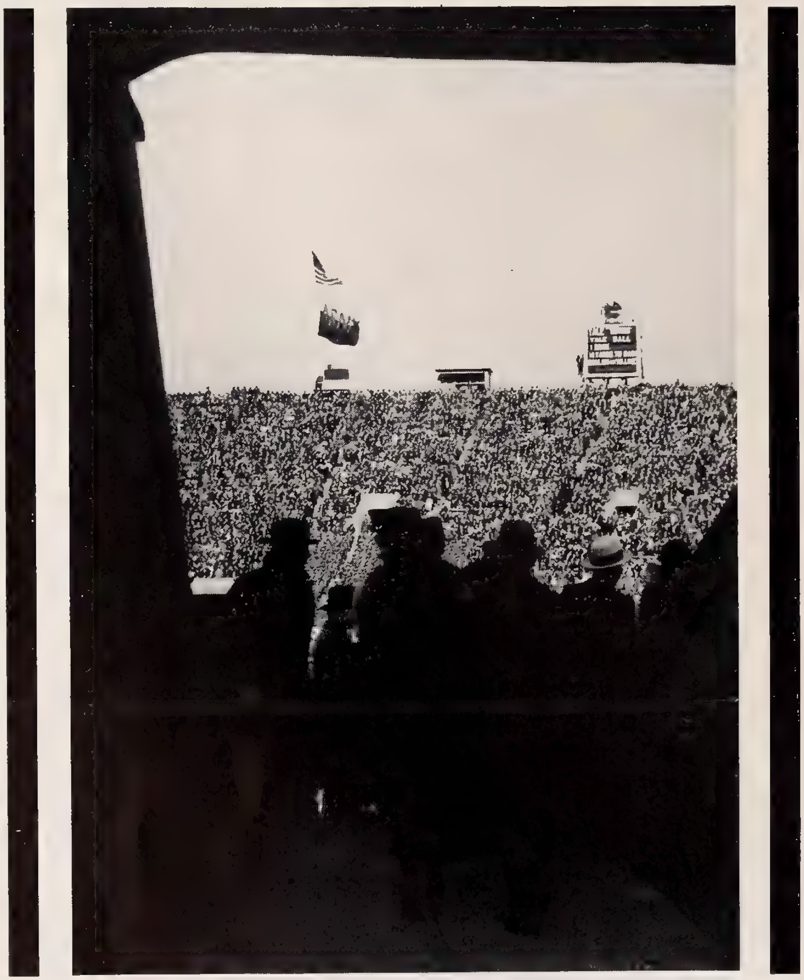
SIDNEY C. HAYWARD

Coaching for the amateur aiming at screen touchdowns

ONCE upon a time someone decided to make some *real* football movies. There wouldn't be any fooling around this time. He fortified himself with a new camera, three lenses, the latest tripod, an exposure meter and thousands of feet of panchromatic film. Permission to use the press box roof wasn't hard to secure when he announced that he was going to make a movie of every play of the season and that he would withhold the completed film from opponents' eyes and would furnish the home team coaches with a duplicate. As the season progressed, his store of film diminished. When his numbed fingers packed the cold camera in its box late one sharp November afternoon, his high purpose had been accomplished. He hadn't missed a play of the season that could be filmed. All of Joe's friends had known he was making a *real* movie of football and were waiting expectantly. Meanwhile Joe was laboring long evenings, eliminating, splicing, editing, writing titles and splicing some more, for he had taken six thousand feet of film—more than a mile of football formations, runs, passes, kicks, crowds and bands.

Joe took his film, concentrated in six reels, to the annual dinner of the coaches and players. They were wonderful. Well exposed and intelligently edited, they delighted the experts to whom every play shown was as familiar as the A B C's. Head Coach So-and-So gave a newspaper interview the next day praising the use of 16 mm. movies for coaching purposes. Now for that football movie party, thought Joe.

So in trooped whole families, sons, daughters and sweethearts. The long runs of the star backs in the early season "set up" games brought gasps of joy from the friends. Gradually the gasps grew less and less audible until, when Joe nervously shifted reels to begin *Part Two*, several of the children and a few of the ladies were discovered to be sound asleep. Very strange, thought Joe, but the room must be too warm. Hardly a sound could be heard during *Part Two* and even the marvelous shot of the intercepted pass and seventy yard run for a touchdown in *Part Three* failed to provoke a thrill audible above the purr of the projector. All the lights went on after *The End* came at about eleven o'clock. The guests hastily aroused themselves and seemed to enjoy the coffee but hurried away and Joe realized that his football movies were fine for the experts but very dull for the general public.



Effectiveness of this stadium shot lies in clever use of framing

Ewing Galloway

This prolog tells the whole story. There are few film subjects harder to make interesting than football. Joe's films were, after ten minutes, just one play after another. Every important play was titled, the whole season was laid bare, but his movies lacked the essential qualities of a good *résumé* of a single game or of a whole season—*variety* and *brevity*.

Another prerequisite might be called "good plays" which Joe had well covered because he had taken them all. But for us they would be "lucky shots" because we could only take one now and then, although always ready to shoot a promising play in the hope it might open up into a successful run. Semislow motion is another desideratum of importance. Slowing down the high speed of a play adds greatly to the variety and interest of such a film. Increasing camera speed to thirty two or even sixty four frames per second is an excellent plan in taking the majority of football plays. One good scheme in this connection is to film a kick at normal speed, then wait until the same player drops back to kick again and get it in semislow motion. This effect of showing the same play (to all except the experts) in both speeds is interesting. The same can be done for a forward pass or a kick off but it is more difficult to duplicate a long run for a touchdown! Guard against too many scenes at sixty four frames.

Sequences are important [Continued on page 563]

Horses, horses!

J. E. ARNOLD

And what subjects are as exciting as races or the hunt?

IN planning films, few people recognize the tremendous appeal animals have in movies. Cats and dogs are useful for domestic sequences but, for adding universal interest and excitement to other films, there is nothing like scenes of horses. Moreover, horses are beautiful animals worth filming for pictorial reasons or from the viewpoint of the horse lover.

Although horses are not used a great deal for travel nowadays, scenes of them might well grace a travel reel and a continuity based on the use of horses in many lands would make an original travel film motif. If the movie maker is traveling extensively, an entertaining film might be made under the general title, *How They Ride*. This might consist of sequences of riders and their horses all over the world — Arabs, Chinese, London society riding in Rotten Row, the Royal Horse Guards, the western cowboys, the fairground riders in France and the mountain ponies of the isolated districts of Europe. Thus such a continuity could include the individual atmosphere of each country.

Ewing Galloway

Over the barrier—beauty and grace for an autumn film

Types of horse drawn vehicles, from primitive wagons to State coaches, give another continuity idea. Even the types of horses found in various countries might be blended together to make a film. In this case, human interest should be included by filming the local people with the horses in some sequences.

In planning a film study of a favorite or in working out a sequence of a horse for any purpose, a few special points should be noted. More attractive scenes will result if long and medium shots are taken from the side view. If the horse is moving quickly, it should be filmed coming toward the camera but slightly to one side. Closeups of the head look best when the animal is turned three quarters to the camera. Panchromatic films and a not too heavy filter bring out the sheen and muscular development of thoroughbreds. A sequence might run as follows: first, a medium shot of horse and rider made with the horse walking past the camera; next, a semilong shot of the horse as it breaks into a trot, this scene being made with the horse coming toward but slightly to one side of the camera; then, another view of the same type of action but from a different angle; next, a semicloseup of the horse's legs while he is trotting (this scene might be "panoramed" slowly); then, back to the semilong shot of the horse and rider as the animal comes to a stop; this sequence might end with a medium shot of the horse as the rider dismounts, followed by a semicloseup as the rider strokes the head. A few slow motion shots might be included but horses tend to lose their grace of movement in slow motion.

The use of horses in agriculture, ploughing the good brown earth, provides an excellent sequence for a scenic. After introducing the horses with a medium shot, one from the side could follow to show how the team pulls together and another from behind with the camera nearly on the ground to show the skill of the ploughman in keeping a straight furrow. Then the camera could shift again to a medium shot and perhaps a long shot as plough and horses are silhouetted against the summer sky. These scenes might well be toned sepia.

The horse drawn harvester or hay rick furnishes material for similar sequences. On the farm or ranch, there are endless opportunities for filming horses. The hardy carthorses could be contrasted with the light ponies and harnessing, watering or feeding present suitable camera subjects. Then scenes of youngsters learning to ride at once offer amusing subjects and provide a pleasant means of getting attractive portrait shots of the children without their being camera conscious.

A film of an open air horse show can be most interesting. The various competitions make good film material, particularly the jumping events. "Panoraming" at the jumps should be avoided. The cameraman should get in front of the obstacle and keep the camera stationary. It should be remembered that, when judging horses, the judges pay great attention to the hocks and the lift of the hooves, so that a closeup of these is to be desired.

There are great opportunities for live film making in the sports that require horses. One can make a fast and exciting film of a polo game. It is better to take the film from the point of view of one team. The audience will then identify itself with that team and

[Continued on page 562]

News of the industry

Answers the query, "What's new?" for amateur and dealer

B. & H. items ■ A waist level, reflex viewfinder, which will adapt any Model 70 Bell & Howell camera to the making of shots "from the hip" is announced this month. It often happens that interesting or unusual shots may be obtained by holding the camera lower than eye level and, with the new viewfinder, owners of this camera may now secure such shots without assuming an uncomfortable position. It is not recommended that the new unit replace the regular viewfinder through which the normal viewpoint is best seen for the home screen picture but that it be used as an auxiliary when special scenes are to be taken. The compact finder unit consists of two lenses and a prism and is easily attached to the camera door just above the regular finder. The included field is that of the one inch lens but telephoto fields may be etched on the face of the finder.

An interesting new mount for the focusing type, one inch lens is also announced. This lens is so arranged that both focusing and diaphragm settings may be seen when looking through the finder so that both these principal adjustments are always in view when sighting or taking pictures. The lens is permanently set into the camera mount by means of three holding screws and focusing is accomplished without revolving the lens elements. Thus the duplicating device, lens modifier, sky filter, etc., can be used at any distance adjustment on the principal focusing scale.

Rhamstine
ELECTROPHOT

J. Thomas Rhamstine

View of new photo electric exposure meter and its case

"Blimp" talkie ■ This is the name that has been bestowed on the newest model of the well known Victor Animatophone, the 16mm., disk synchronized talkie device made by the Victor Animatograph Corp., Davenport, Iowa. The Victor "blimp" case for the Animatophone makes it a very portable outfit and provides, as well, for an enclosing cover which cuts the sound of the projector to a minimum when showing talkies. The "blimp" case is so designed that the turntable is attached to the outside of the operating shaft as it protrudes through an opening in the side of the case. Access to the projector for threading, focusing and speed adjustment is had through a door in the right hand side of the case, hinged at the bottom. The unique feature of the vertical tone arm (illustrated on page 548) has been retained in the new, compact machine, a special attachment being provided which holds the base of the tone arm in correct relationship to the record during the entire period of playing. It is said that this new type "pendulum" pickup, an exclusive Victor development, results in a more natural and perfect reproduction and that the effective life of the record is lengthened thereby. The new Animatophone, specially designed for use with the "blimp" case, has been lightened in weight by several pounds. Among the several improvements incorporated is a special pilot light, operated by a push pull switch which aids in setting the needle in the groove. A testimony to the "blimp's" efficacy is found in fact that thirty-six units are already in use in Navy Recruiting stations throughout the country, the Victor Animatophone having been awarded a special contract. This new model of the Animatophone will be generally available during the early part of October, it is said.

Electrophot ■ A radically new type of exposure meter makes its appearance this month, operating on the light sensitive cell principle. The idea has been advanced theoretically many times and cine workers have been promised that this principle would some time be brought to their aid in solving the vexing problem of exposure but the firm of J. Thos. Rhamstine, 501 East Woodbridge Street, Detroit, Michigan, is to be the first to make this principle available to the amateur. The Rhamstine Electrophot is entirely automatic in its operation and requires no visual judgment whatever on the part of the user. It

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Critical focusing

Technical reviews for the amateur cinematographer

"Rango" ■ *Editing:* this Paramount film of the jungles of Java is worth the attention of any movie maker interested in animal filming. Although most of the picture's cast are the jungle animals, a well defined story is presented. The two human actors could, of course, be controlled and the scenes in which they were involved could be staged as in any other outdoor photoplay. However, much of the story was told by expert selection and cutting of scenes made in the equatorial forests with apes, tigers and other wild animals as the characters. Some of the scenes were undoubtedly filmed with the aid of assistants outside of camera range—a very common explanation of some of the dramatic closeups made when the cameraman is apparently alone in the wilderness. However, it is the careful editing, the matching and cutting of scenes which make the animals appear to "act" in the film. Certainly there is not any question of their being trained. A sequence that will serve as an example of the technique used begins with a medium shot of monkeys clambering through the trees, followed by a closeup of one of them and then by a medium shot of a tiger coming toward the camera from the underbrush. This is succeeded on the screen by a closeup of a monkey, obviously frightened and sensing danger, and then follow several other scenes of the monkeys scampering in alarm and these are interspersed with closeups showing their almost human reactions. The amateur can well study this technique for it will often enable him to create a story or continuity in editing, in spite of the fact that he may not be able to use it on equatorial animals. The endless succession of these jungle films suggest an amateur burlesque *à la* Corey Ford, with the alley cat billed as Simba. Perhaps one of the ladies of the family may even be prevailed upon to put on riding breeches and strike a publicity pose on a stuffed elk's head. This would provide a truly professional touch.

The film version of "Street Scene" is deserving of study

"Street Scene" ■ *Passage of time:* In this United Artists film, one will find many fine examples of the technique of indication of time lapse, frequently difficult for the amateur. The entire action of *Street Scene* takes place in twenty four hours and, during the approximate ninety minutes of projection, one never loses a feeling of the inevitable dragging passage of the hours. As the picture opens, evening is established in long shots of dusk settling over a great city. Slowly the camera swings from these impersonal shots to closer scenes of the wilted crowds pouring from subway and "El" trains and, finally, to near shots in front of a drab brownstone flat. One by one the roomers arrive from their work. Day has ended and the hot evening drags on. Slowly the roomers foregather once more on the front stoop. Thus the picture progresses, a detailed record of drab existence, hour after hour from sunset to darkness and darkness to morning. *Street Scene* was directed by King Vidor, who will be remembered for his impressive handling of *The Crowd,* similarly a picture of people in a big city.

United Artists

"The Front Page" ■ *Camera treatment:* although this Paramount transcription of the boisterous stage play is essentially a thing of crackling dialog and rowdy wisecracks, Lewis Milestone, the director, brings to it a pleasing fluidity in the camera work. In one scene, the camera follows hard on the heels of two of the leads as they pursue each other around a table in heated argument. Slouched about the table are a half dozen reporters and we are permitted by this handling to follow not only the leads but to catch in a changing background the varied faces of the men, adding ironic comment to the picture's main scene.

"Svengali" ■ *Camera angles:* in this Warner Brothers film, there is an abundance of atmosphere, much of which is gained by simple means which the amateur could well emulate, notably the recurring camera angles which emphasize the character of Svengali. A most interesting use of the traveling camera is demonstrated in a sequence expressing the hypnotic influence of the principal character. From a closeup, the camera recedes to a long shot, passes across the room, out of the window and over the roofs of the city. A clever combination of models and full sized sets makes this effect possible. Amateurs might well try a similar effect.

Millions of Feet o *Amateurs* Have *Ever*

CINÉ-KODAK SUPER-SENSITIVE "PAN" FILM

results show vast improvement in "fair-weather" pictures... as well as widening the range of subjects indoors and out . . . . . .

THREE months ago a new Ciné-Kodak Film was announced... a film twice as fast as regular "Pan" in daylight, three times faster under Mazda light... a film that puts your camera on 24-hour duty.

To movie makers everywhere this was the biggest news of the year. It promised an entirely new and exciting field of movie making.

Today, these promises are proved facts. The striking results obtained by the thousands of movie makers who have used millions of feet of this marvelous film more than justify the startling claims originally made for it.

The range of subjects these millions of feet of film cover is even greater than anticipated. Shots that were impossible just a few months ago have now been recorded with amazing clarity and brilliance. Indoor and outdoor scenes at night... at dawn... at dusk... on dull and rainy days—clouds... skies... marine views... foliage—all are clearer, more detailed.

But undoubtedly the most popular quality of this remarkable new film is its ability to make movies in the home without the necessity of special lighting equipment. While such equipment continues helpful to good movies, ordinary 100-watt bulbs are now all the illumination necessary for many of the most interesting movie subjects.

See a Typical Reel

If you haven't yet tried your first roll of Ciné-Kodak Super-sensitive Panchromatic Film, you've been missing many new and fascinating movie opportunities. There's a Ciné-Kodak dealer near you who will gladly show you the possibilities of this new film by projecting a reel of Super-sensitive pictures for you. Visit him today and see them.

Price of Regular "Pan" Reduced
With the introduction of Ciné-Kodak Super-sensitive, the original Ciné-Kodak Film was discontinued and regular "Pan" was reduced to $6.00 for 100 feet and $3.25 for 50 feet. Accordingly, you can now get this popular film for the same price you used to pay for ordinary film.

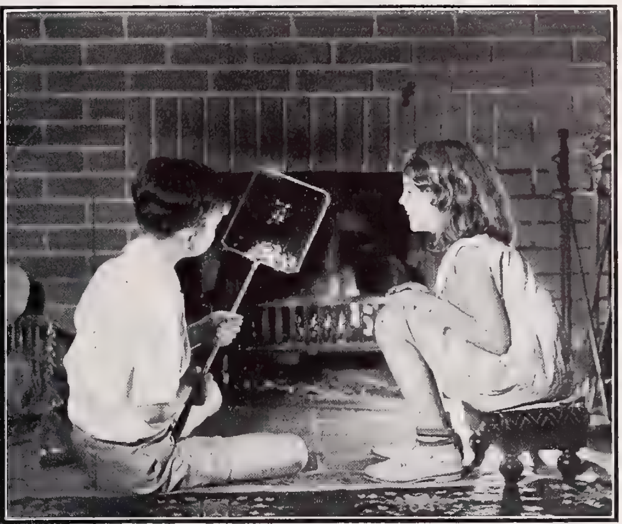
Ciné-Kodak Super-sensitive Panchromatic Film costs only $7.50 for a 100-foot roll and $4.00 for 50 feet.

Ciné
Kodak
Super-sensitive
Panchromatic
Safety Film
Eastman Kodak Company
Rochester, N.Y.

E

the *Greatest* Movies *Made* . . . .

Shots you never expected to be able to make, such as this, spring into life on your screen with startling vividness when filmed with Ciné-Kodak Super-sensitive Panchromatic Film.



Super-sensitive Film opens an unfailing source of the most important picture opportunities—within your own home.

Flood-lighted buildings and monuments—another newly accessible field of subjects. "Wherever there are bright lights, there are pictures," seems to be the order of the day in this fascinating world of movie making.

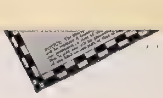
STMAN KODAK COMPANY *ROCHESTER NEW YORK*

Millions of Feet

But undoubtedly the most popular
quality of this remarkable new film is

roll and $4.00 for 50 feet.

E



Millions of Feet of the *Greatest Movies Amateurs Have Ever Made* . . . .

CINÉ-KODAK SUPER-SENSITIVE "PAN" FILM

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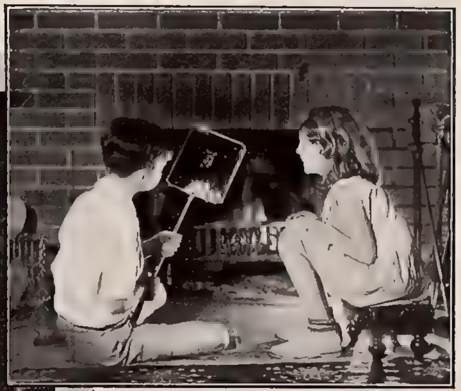
Ciné Kodak
Super-sensitive
Panchromatic
Safety Film
Eastman Kodak Company



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Flood-lighted buildings and monuments—another newly accessible field of subjects. "Wherever there are bright lights, there are pictures," seems to be the order of the day in this fascinating world of movie making.

EASTMAN KODAK COMPANY *ROCHESTER NEW YORK*

Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Arc Film Co., N. Y. C. *Cristus,* elaborate motion picture version of the life of Christ, is offered in seven reels, 16 mm. Other films of this company may be had from dealers or direct.

■ Bell & Howell Co., Chicago, Ill. An impressive list of 16 mm. sound films comprises the October announcement. Available Pathe sound films include the one reelers *Sporting Brothers,* a Grantland Rice Sportlight on soccer, rugby and football; *Noah Knew His Ark,* Aesop's Fable Cartoon; *Road To Mandalay,* first of a series of song sketches, and a nine reeler, *Red Hot Rhythm* with Alan Hale, a story of Tin Pan Alley. Universal selections are, Features, *Devil's Pit* with native cast, six reels; *Shannons Of Broadway* with Eddie Gleason, seven reels; Oswald Cartoons in one reel, *Tramping Tramps, Hash Shop, Prison Panic* and *Hot For Hollywood;* Specials, two reels, *Marking Time* with the Rooneys; Leather Pushers, two reels, *Hammer And Tongs,* all star; Featurettes, *The Royal Bluff* with Slim Summerville, two reels; Sporting Youth Series, *Arabian Daze,* all star, two reels; Collegians, *Flying High,* all star, two reels; Universal Comedies, *Mush Again* with Sunny Jim, two reels.

■ Eastin Feature Films, Galesburg, Ill. *Wild Life In Yellowstone National Park* and *Scenic Grandeur Of Glacier National Park,* 100 ft., 16 mm., are stressed. A list is available.

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. A new descriptive catalog is available upon request.

■ Empire Safety Film Co., N. Y. C. Sports, scenics, comedies and educationals in 16 mm. are among the offerings of this library.

■ Film Featurettes, Inc., N. Y. C. Five more of the unique Ufa films are announced in 100 ft., 16mm. form. They are *The Chamelon, An Alligator Roundup, The Sloth, Monarchs Of The Air* and *Invisible Forces* (*Sound Waves.*)

■ Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

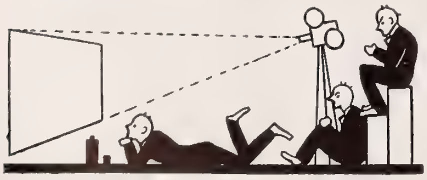
■ Holmes Lectures, Inc., Burton, Chicago, Ill. An enormous list of the travel and scenic productions of this library can be secured by request.

■ Home Film Libraries, N. Y. C. Ffiteen new 16 mm. features comprise the first fall offering of this rental library. Among them are numbered *Court Martial* with Jack Holt and Betty Compson; *Barnum Was Right* with Merna Kennedy and Glenn Tryon; *The Four Footed Ranger* with Dynamite, the wonder dog; *One Hysterical Night* with Reginald Denny; *The Climax* with Jean Hersholt; *Alias The Lone Wolf* with Bert Lytell. A new *1932 Catalog* is ready.

■ Kodascope Libraries, Inc., N. Y. C. *The Yankee Clipper,* stressed this month, a feature film with Bill Boyd and Elinor Fair, is a sea romance of the clipper ship era. Over 500 other interesting subjects are listed in the descriptive catalog, now available, of this libary.

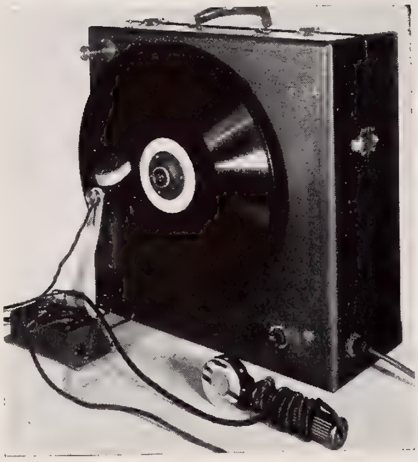
■ Pathegrams, Inc., N. Y. C. Knute Rockne's film legacy is made available in six one reel football pictures in sound only, 9.5 or 16 mm., of the Notre Dame team in action with Rockne speaking from the screen. They are titled *The Last Yard, Hidden Ball, Flying Feet, Touchdown, Two Minutes To Go* and *Backfield Aces.* An extensive list of other sound and silent subjects is offered in either film width.

■ Reynolds, Ernest M., Cleveland, Ohio. *National Air Races Of 1931,* 100 feet, 16 mm., is the up to the minute feature of this library. Shots of autogyros are included. Other pictures are *Miami, Florida, The Magic City,* and *Through The Thousand Islands,* each 100 ft., 16 mm.



News of the industry

[Continued from page 544]



Uniquely designed Victor "blimp" Animatophone used by U. S. Navy in recruiting

comprises a round, metal container about three inches in diameter and two inches in width, with a button at one end and a tube at the other which contains the light sensitive cell. The tube is normally closed by a cap but, when the cap is removed, the light sensitive tube pointed toward the object reflecting the light and the contact button pressed, a pointer on a dial set in the face of the instrument immediately indicates the stop number to be used. Its scale reads directly from f/1 to f/32 and the needle reading is "dead beat," i.e., does not vibrate after reaching the indicated stop. Energy for actuating the pointer is derived from two small dry cells of the "fountain pen" type which are easily replaced by removing three screws at the back of the meter. Since the energy consumption is extremely small, the life of these cells is said to be longer than six months, even in constant use. The meter reading may be adjusted through a reasonably wide range by turning a small post through an opening in the back. Succinct directions for its use and a condensed filter compensation and camera speed chart are printed on the reverse side of the meter. A handy carrying case with strap of black leather is included with the meter. It is stated that the Rhamstine Electrophot will be made available during the month of October, as soon as final manufacturing arrangements are made.

Agfa speed film ■ In connection with announcement of its new Supersensitive 16mm. Reversible Panchromatic, Agfa Ansco of Binghamton, N. Y., brings to light some very interesting points which are said to characterize this product. This new film is already in wide use in Germany under the name of Novopan and will be marketed by Agfa Ansco in America early in October. The film has a double emulsion coating and is made according to a new method which, it is said, produces pictures remarkable for their brilliance and wide tone gradation. The backing used on the film prevents halation and gives sharp, clear outlines to all images, whether in highlight or in shadow. Characterized as two stops faster under all conditions than the regular "pan" made by this firm, its high speed is particularly well adapted to all subjects under difficult lighting conditions and, with a fast lens, shows results in shooting subjects which formerly were deemed impossible. Included in these are football shots late in the afternoon, winter sports, snowstorm and rainy day shots and pictures made in artificial light. The generally improved results which reach the screen through the agency of the new film are said actually to give the effect of extra illumination in the projector. The new Agfa Ansco Supersensitive retails at a list price of $7.50 per 100 foot roll and $4.00 for fifty feet.

Self diffusing bulb is a new feature of the Meteor home movie lighting unit

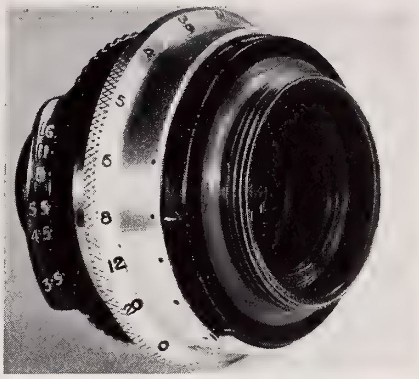
Stewart Warner alters ■ The popular priced Hollywood camera, a product of Stewart Warner Corporation, Diversey Boulevard, Chicago, and reported in these columns last June, has now been altered to include four speeds—normal, eight, twenty four and sixty four frames per second.

Ampro augments ■ In its new offices at 545 Fifth Avenue, New York City, the Ampro Corporation now offers complete facilities for servicing its projectors to the trade and individual owners.

Soundisc ■ This is a new device for converting a well known make of projector into a synchronized sound outfit, complete with enclosing, leather covered case and synchronized 33⅓ disk. A novel system of gearing and a special speed governor act to keep the speed of the disk, as related to the projector, always uniform, it is said. The Soundisc Company, which has its headquarters at 45 West 45th Street, New York City, states that severe tests covering the possibilities of the combination for long life in service have been conducted and that the special nature of the connecting mechanism between projector and turntable has produced results that are satisfactory in every way. A complete ventilation system is provided, augmenting that incorporated in the projector, so that, when the door of the case is closed, extraneous noise is reduced to a minimum. It is stated that any existing projector of the make recommended can be adapted to the synchronized disk system without difficulty and that the efficacy of the projector for silent projection is not impaired. The turntable and pickup are mounted on top of the cabinet and may be demounted and placed inside for storage or transport.

Bloomingdale's ■ Particular attention to the amateur's need for expert editing and titling of his films will be paid by the greatly augmented cine service department at Bloomingdale's, 59th Street and Lexington Avenue, New York City. The department will be in charge of S. Jack Solomon, well known in amateur motion picture circles, who will be happy to advise on all amateur problems.

S. Jack Solomon who will head Bloomingdale's new and complete cine service



Rear view focusing mount is feature of new Cooke 1" f/3.5 lenses for Filmos

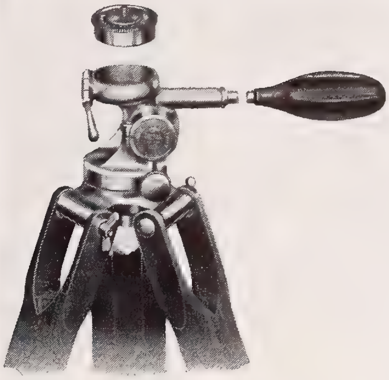
Royal records ■ Metallic records cued to your films, with spoken titles or appropriate sound effects, are offered by the Royal Recording & Film Studios, 661 N. Michigan Avenue, Chicago, Ill. If the movie maker can visit the studio in person, he may speak his own accompaniments.

"Filmo Topics" ■ Planned distinctly for the autumn season, the October issue of *Filmo Topics* features the following articles: *Titling Your Films, No. 10*, a seasonable review of the preceding articles in this series; *Splicing Is Easy—Try It*, explained with few words and five diagrams; *Autumn Filming*, October opportunities and how to do them justice in home movies, and *Let's Ape Our Big Brothers*, as well as the usual departments and pictorial pages. A request to the Bell & Howell Company, 1843 Larchmont Ave., Chicago, Illinois, will secure the *Topics*.

New quarters for Clark ■ The Clark Cine Service is now located in new and larger quarters at 10 Peterboro Street, Detroit, Michigan, where it is prepared to give the amateur every service.

"Cine-Kodak News" ■ Every amateur interested in the development of his craft can secure the *Cine-Kodak News*, attractive and helpful publication of the Eastman Kodak Company on home movie making, by addressing a request to this company at Rochester, N. Y.

Chicago sound library ■ The W. W. Kimball Company, 306 South Wabash Avenue, Chicago, Ill., now offers the first retail Bell & Howell 16 mm. sound film service in that city. A large and varied list of silent films is also offered and, where desired, as for club, lodge, church or school screenings, Kimball will suply films, screen, projector and operator. L. E. Johnson is manager.



Thalhammer Jr.

$25

THIS latest addition to the Thalhammer family of fine tripods won immediate acceptance among the amateurs. It does everything a tripod should do and does it well. Of particular interest are the instant-on camera plate and the handle which need never be removed.

Thalhammer BL

$35

An amateur tripod built to professional standards to enable the amateur to get rock-steady pictures.

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All good cine dealers carry Thalhammer accessories and will be glad to demonstrate.

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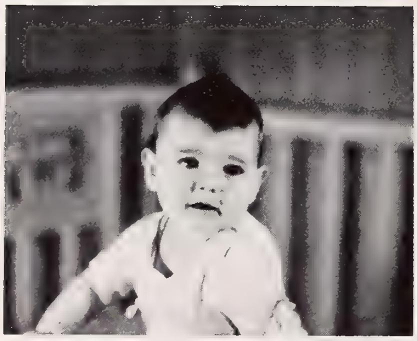
123 South Fremont Ave.
LOS ANGELES

New facts on the new film

[Continued from page 533]

bulbs quite often discolors or burns the shades if they are left on. With supersensitive film, it is unnecessary to use lamps of such high wattage as to cause child subjects to squint. One hundred watt lamps are sufficient and their low intensity of illumination allows youngsters to retain a natural expression, thus rendering pictures that are more pleasing than were possible with higher intensity lamps and slow film. Probably of greatest importance in interior lighting is the nearness of the light to the subject. There is a great deal of misunderstanding about the placing and arranging of lights and the subsequent estimation of the diaphragm to use in making the exposure. For example, let us suppose that, with four one hundred watt bulbs two feet from the subject, there is sufficient light to make the correct exposure at diaphragm *f*/4. Then, with the lamps moved to approximately three feet from the subject, the strength of light reflected from the subject would be only half as great as at the two foot distance. So it would be necessary to open the diaphragm to the next larger stop, *f*/2.8. If the lamps were moved to four feet, there would be one quarter of the strength reflected at two feet, thus making it necessary to open up one stop farther, to *f*/2. It can be seen from this that four hundred watts of light two feet from the subject and at diaphragm *f*/4, or approximately three feet from the subject at *f*/2.8, or four feet from the subject at *f*/2, would give pictures of equal exposure. There would, however, probably be a slight difference in the photographic quality. The scene made at *f*/4 would have more depth of focus and would probably be of higher contrast. It can be seen from the data above that an error of one foot in placing the lights at the near distances can make the difference between good and only fair results. It might be advisable to have handy a three or six foot tape measure to determine accurately the correct distances. If the amateur movie maker can keep these few simple lighting principles and their relation to the various diaphragms in mind, indoor movie making will become easy and the results will justify the little extra time and thought required. When the necessary one hundred watt bulbs are used in table or floor lamps, it is also advisable to remove the shades so that all of the light can fall upon the subject. However, when using lamps with adjustable reflector shades, it is sometimes possible to get more illumination by tilting the shade so that light falls upon the subject than by removing the shade entirely. When a bridge lamp, reading lamp or table lamp is part of the picture, it is better to leave the shade on. In making pictures of groups of perhaps three or four around a fireplace or at a bridge table, it will be necessary to have considerably more light than is needed for the closeups.



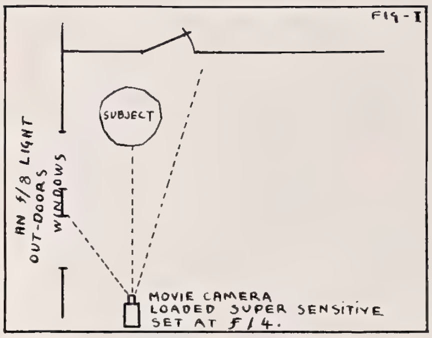


FIG-I
SUBJECT
AN f/8 LIGHT OUT-DOORS
WINDOWS
MOVIE CAMERA LOADED SUPER SENSITIVE SET AT f/4.

Figure I shows setup of closeup above. Figure II that for the scene below

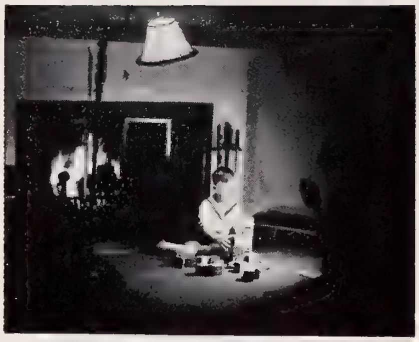


Figure III gives plan for closeup by artificial light with result below on left

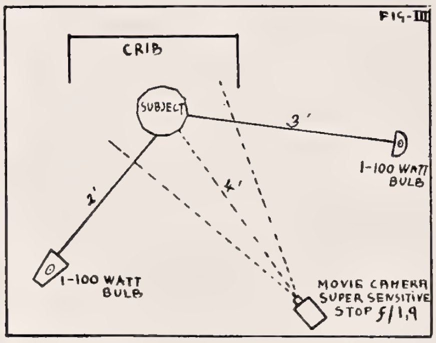
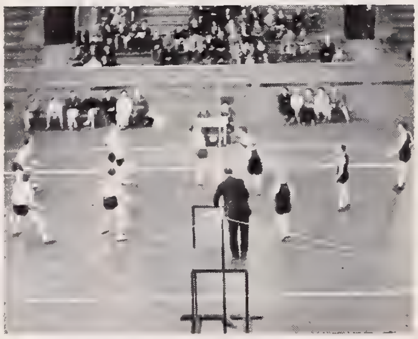


FIG-III
CRIB
SUBJECT
3'
2'
4'
1-100 WATT BULB
1-100 WATT BULB
MOVIE CAMERA SUPER SENSITIVE STOP f/1.9

Below are examples of the indoor gym or bright light possibilities of new film



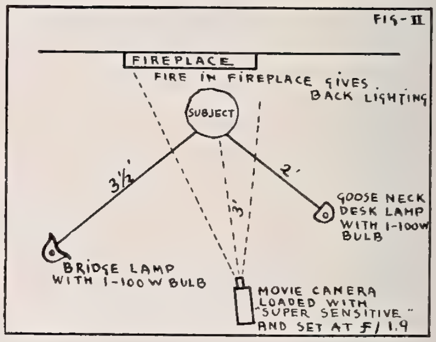
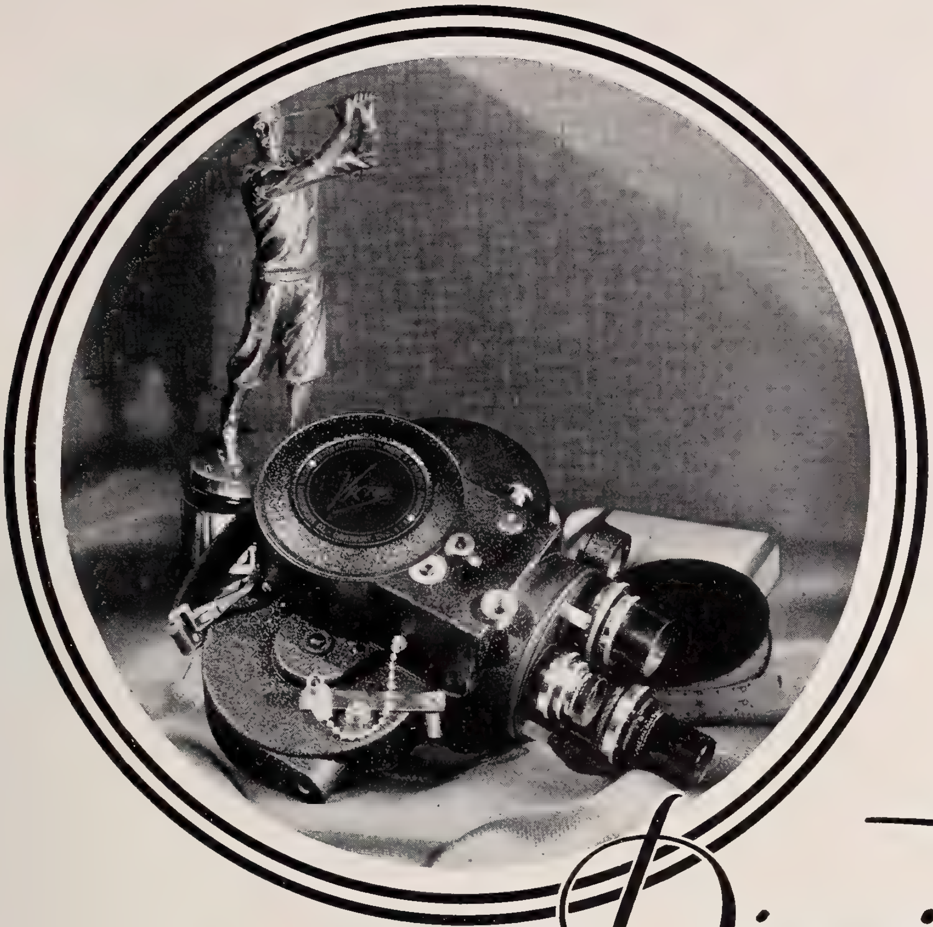


FIG-II
FIREPLACE
FIRE IN FIREPLACE GIVES BACK LIGHTING
SUBJECT
3½'
2'
3'
GOOSE NECK DESK LAMP WITH 1-100W BULB
BRIDGE LAMP WITH 1-100 W BULB
MOVIE CAMERA LOADED WITH "SUPER SENSITIVE" AND SET AT f/1.9

TRADER HORN

Illustrations courtesy Eastman Kodak Co.



Discrimination

There is a class of people for whom ordinary merchandise, average performance and mediocre results are not good enough!

It is for this QUALITY CLASS that Victor Movie Cameras and Projectors are built with a precision and appointed with a dignity and beauty that insure continual satisfaction and permanent pride of ownership.

Yet . . . Victor 16 mm. Instruments are priced at less than you would expect to pay for such supremely fine equipments. Ask for a VICTOR demonstration.

CINÉ-CAMERAS by VICTOR are built in two Models—the MODEL 5 with full-vision visual focusing, 3-lens turret, 5 operating speeds, and many other famous VICTOR features—the popular, moderately priced MODEL 3 with normal, quick-action and S-L-O-W motion speeds, and equipped with high quality, 1" focus f/3.5 lens.

VICTOR CINÉ-PROJECTORS embody all latest projection refinements and conveniences—several important features available in no other equipment—accommodate all regular and high intensity projection lamps, including 250 W.-20 V., 375 W.-75 V., and 165 W.-30 V.

The ANIMATOPHONE is the only self-contained, especially designed 16 mm. instrument for sound and picture synchronization. No other portable equipment embodies the notable features responsible for the visual and phonetic excellence of its performance. See and hear the ANIMATOPHONE.

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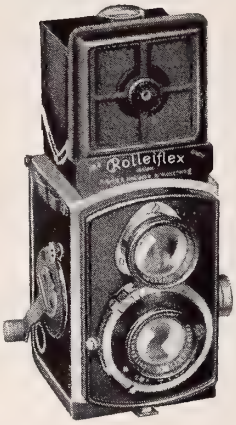

Announcing a NEW Rolleiflex

The new Rolleiflex, incorporating all the salient features of the 2¼ x 2¼″ model, such as fixed mirror, high speed focusing lens and clear visibility on the ground glass screen, takes 12 pictures, size 1⅝ x 1⅝ on a roll of standard vest pocket film. The resultant photographs are real photographs, well composed, definite and clear. . . . A simplicity in manipulation never before realized is afforded by the lever which both sets and releases the shutter.

The ideal still camera for the movie maker

Finder Lens, *f*/2.8

Price, with Zeiss Tessar *f*/3.5, including deluxe case $78.50

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The new supersensitive film, together with Newmanlite Flares, has now made outdoor night photography extremely simple. "Newmanlites" are 100% effective for the illumination of night-scenes—garden fetes—beach scenes and campfires. Movie making outdoors need no longer be confined to the daytime. The most exquisite effects in night photography, unobtainable with any other medium, are achieved with

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Six to eight one hundred watt lamps placed four to six feet from the subject will light a vertical area of about six by eight feet and will be bright enough to make satisfactory pictures at diaphragm *f*/1.9. Bridge and floor lamps, because of their design and construction, do not adequately meet all of the needs for the various lighting conditions that the amateur will encounter. The writer has found that the flexible gooseneck desk lamps, which are about two feet high, prove efficient, satisfactory and easy to adjust, especially in photographing children playing on the floor, where direct front floodlighting is really needed. Lamps specially designed for indoor movie making are also particularly efficient with the new speed film. *Figure 2*, page 550, shows a scene lighted with one bridge lamp and one desk lamp, each containing a one hundred watt bulb. A fire in the fireplace acts as a backlighting on the shadow side to give roundness and relief to the picture.

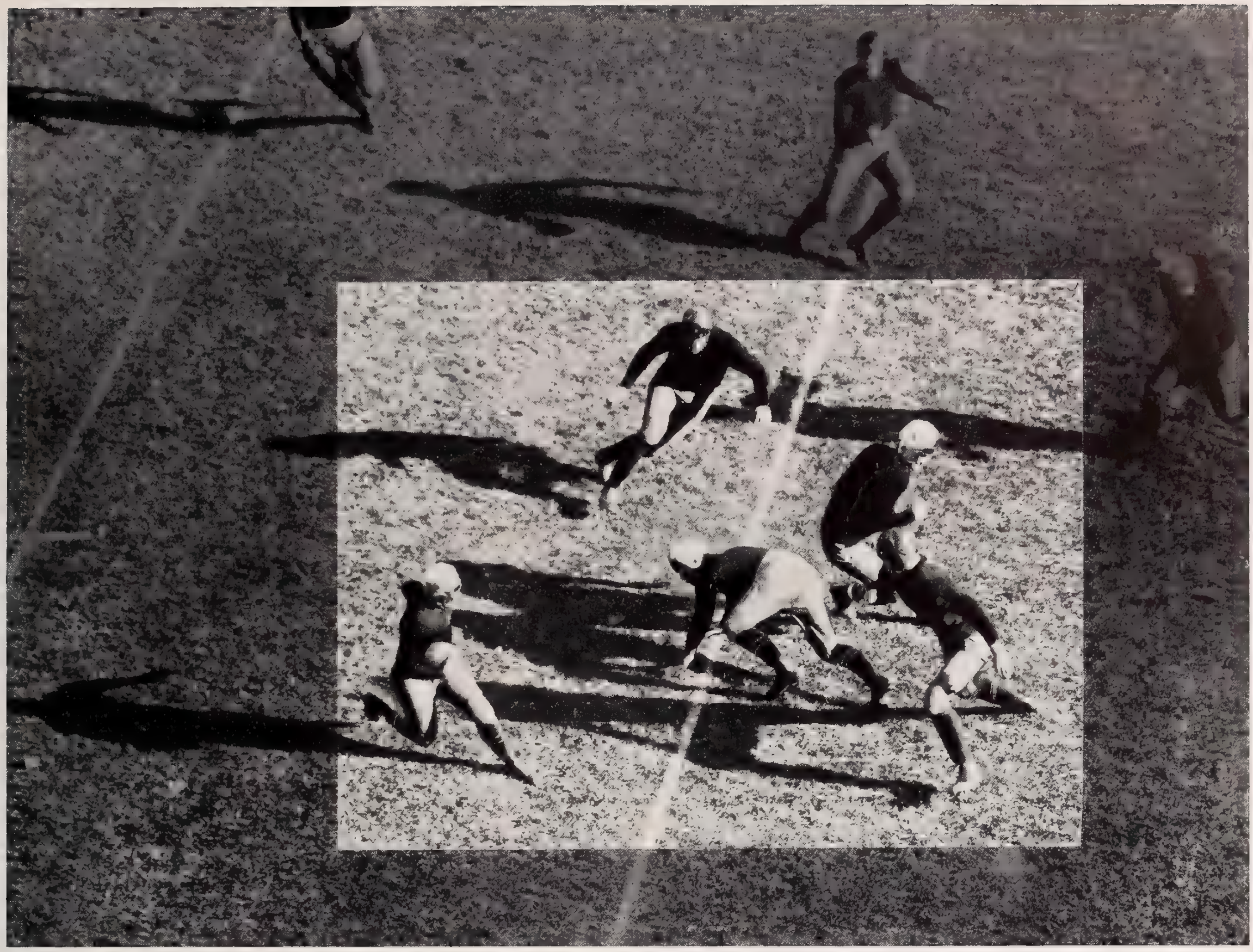
The use of the small home arcs with "panchromatic" carbons as a source of illumination with the new film is most effective. The "pan" carbons emit a brilliant, yellowish red light which is rich in those rays to which the film is exceptionally sensitive. The result is practically a "self filtered" light especially adapted to the speed qualities of the new film. For this reason, a diffusing screen may be used to give a soft, pleasing effect without danger of underexposure. Too, there is no reason why the incandescent lamp cannot be used in conjunction with the arc; both these sources are rich in wave lengths which drastically affect the new emulsion. The incandescent source may be so placed as to lighten up the shadows and to take the place of reflectors. The combination of arc and speed film will enable the lens to be stopped down to a greater extent which will result in an increased depth of focus. Use of the home arc would, therefore, be a good suggestion for the illumination of a larger than ordinary scene in which the characters were required to move toward or away from the camera.

Many readers are no doubt wondering about the use of reflectors when making interior scenes. With artificial lights indoors, the illumination can and should come from two or more sources, an arrangement which will often take the place of a reflector. In this way, the second or third lamp can function to light the shadow side so that a proper balance is maintained. With this opposing light, the shadows in and around the eyes and nose are softened, giving relief and roundness to the face. In making longer shots, the whole subject should be illuminated fairly evenly. The brighter areas of light should be directed on the clothing or into the shadows with less intense light striking the face. The mistake usually made in lighting is to direct the main force of the lamps on the faces which are usually the lightest tones in the pictures. The result is that the faces photograph white, the shadows very black and the picture appears unnatural and contrasty. Diffusing the light will help somewhat and considerably improve the softness and roundness of the resulting photographic quality. While diffusers help to distribute the light much more evenly, the best results will be obtained by directing the brightest light into the shadows. The color of the walls and ceiling and their distance from the subject to some extent effect the amount of light falling upon the subject.

It is important to avoid flatness by having sufficient contrast in the subject. For example, subjects with light features and light colored clothing, close to a wall of light plaster or light wallpaper, would produce a picture with a flat, glary appearance; whereas, if subjects with medium or dark clothes and features were photographed with a light background, they would be very pleasing and natural. On the other hand, pictures of persons who are light, wearing light clothing, would stand out in better relief with a darker background. In general, the most effective pictures are made when the lights are arranged to give a "sixty forty" or a "seventy thirty" light balance. Backlighting can be used with this arrangement very effectively, giving pleasing results and adding charm and a professional touch to home movies. The backlighting is almost always placed on the shadow side of the subject.

The amateur movie maker always unconsciously compares his personal results with those he sees in the motion picture theater or the portrait studio. Most professional photographers light their subjects according to keys. By key is meant the degree of contrast of light and its intensity on the subject being photographed. Contrast is controlled by diffusion and arrangement of lights. Intensity is controlled by the total wattage and the nearness to the subject. Good lighting is not difficult, once the proper lighting key is learned for any given type of subject.

Because of the new film, the home movie maker is no longer limited in the size of his bag of cinematic tricks, for nearly everything around the home can be made to do its bit for the family movie library. A whole reel can be made of Junior's electric trains leaving the station, the signals, the stop gate at the crossing, miniature collisions—all from different angles with different lighting effects—and finally ending



The f.4.5, 4½-inch Telephoto Lens makes an image four and one-half times as wide and as high as you'd get with the f.1.9 lens.

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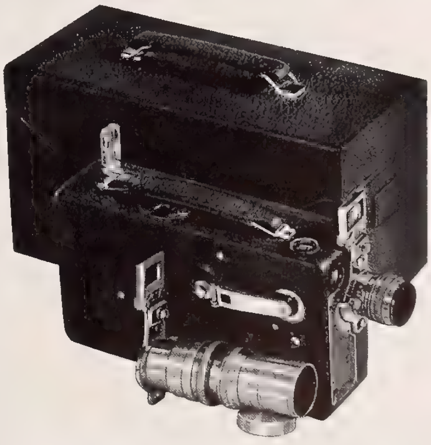
You *can,* in effect, by taking along a Ciné-Kodak, Model K, and a Telephoto Lens—instantly interchangeable with the regular lens. Every important play—every smashing tackle—can flash upon your movie screen even better than you could see them at the stadium. Merely slip off the regular lens and snap on a 3-inch or a 4½-inch f.4.5 Telephoto Lens.

And you'll want a film to match the plays in speed—a film to make clear, sparkling movies of the kick-off, and the shadowy last quarter as well—the new, "fast" Ciné-Kodak Super-sensitive Panchromatic Film.

The right camera, the right lens, the right film—an unbeatable combination for football filming—and for your everyday movie making as well.

Check over the features of Ciné-Kodak, Model K. Weigh its qualities, notice its price. See it at your nearest Ciné-Kodak dealer's—take it to the next game. Eastman Kodak Company, Rochester, New York.



Ciné-Kodak, Model K, has interchangeable lenses, a half-speed device and two finders. It is available in black, gray, blue, brown, with carrying case to match. Price with f.1.9 lens, $150; with f.3.5 lens, $110. The f.4.5, 4½-inch Telephoto Lens costs $60; the f.4.5, 3-inch Telephoto Lens, $45.

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Hidden Ball
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Backfield Aces

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New York, N. Y.

with a closeup of Junior working the controls and smiling triumphantly as he operates the whole railroad. Home scenario making should take on new life during the coming winter months. All sorts of effects with pocket flashlights, candles, etc., can be made. Even an ordinary match furnishes enough light for a closeup to identify the villain as he waits in the shadows to carry out his dastardly plot. The heroine writing a note at a desk—the burning of a document in the fireplace or with a match—pictures of flashes of real lightning, telling of the approach of a coming storm—the illuminated clock in the city hall tower—a closeup of the dial of a safe lighted with a pocket torch—a struggle in silhouette against a window shade, lighted from the rear—these are only a few of dozens of situations that can now be made easily, add interest and mystery to the home movie scenario. Too, with the simple properties available to every one, many effects can be secured out of doors at night with the light from automobile headlights. The filming of games at Hallowe'en parties, the Thanksgiving dinner, pictures of the tree on Christmas Eve and Christmas morning are now within the range of every home movie maker.

When indoor night time sports come along, movie cameras need no longer be idle. Racing down the ice, the pass, the block, the goal—every angle of the hockey game—can be made on supersensitive film. Basketball, volley ball, ping pong matches, all of the lightning like plays of these fast games can now be filmed. And, for devotees of wrestling, there is no end of action—the flying mares, the tackles, head locks, arm locks and scissors; it's a thrill to see these over and over again on the screen. There are many possible subjects. Pictures of indoor swimming pools are very interesting. Outdoor pageants, the circus at night, flying acrobats at dizzy heights, night tennis, fireworks, night baseball, the merry go round, ferris wheels and other amusement park delights, practically everything where the illumination is bright enough to follow the action, can now be filmed. While most up to date auditoriums are quite brightly lighted, permitting excellent pictures to be made at *f*/1.9, there are many, however, that fall a little short of the proper illumination to give satisfactory results. It would be advisable to make a test in auditoriums where the strength of illumination is doubtful before proceeding to expose very many feet of film. The movie maker's day indeed no longer ends with the sunlight hours. A roll of supersensitive panchromatic film and everything under the sun, the moon and the "artificials," as well, is his for the making.

Philippine filming

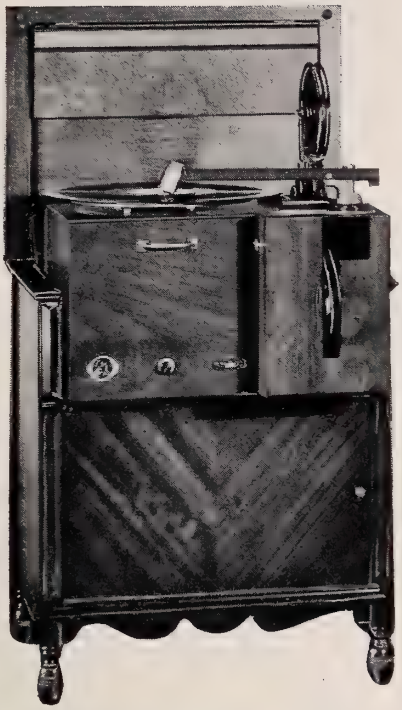
[Continued from page 537]

fine appearance. The camera that has a leather or other covering glued to the metal frame must also be watched as the glue has a tendency to give way when submitted to the Philippine climate during the rainy season.

The dry season with its perpetual sunshine is the ideal time for photography in the Philippines and one can easily visit places which require much effort to reach during the rainy season with its constant deluge, day after day and week after week. The fascinating walled city of Manila will first draw the traveler, with its narrow winding streets, its old Spanish structures, fortifications and walls, the endless clatter of the *carrometa* with its Filipino driver ever on the alert for a fare, the shambling carabao dragging his heavy load, the shuffling feet of the natives on the pavement, the Indian store keeper with his brass, teakwood and ebony and the old Spanish Padre at the church door or in the courtyard. It is here that many hundreds of feet of film may be used to good advantage.

Spain erected churches in Manila back in the sixteenth and seventeenth centuries and, although they show the effects of earthquakes and the mellowing that time alone can give, they are still striking as monuments built to a once great empire. St. Augustine Church on General Luna, with its flagged courtyard and but one tower, the other having been destroyed by earthquake, is a striking example. In its silent interior, beneath the stone floor, are buried the early Conquistadors, Legaspi, Goiti and Salcedo. Fort Santiago, the headquarters of the Philippine Department, United States Army, is no longer fortified since arms have gone with the coming of civilization. This old fort remains as it was when taken over by American troops in 1898 and is rich in stories of action covering a period of more than three hundred years. It is situated on the Pasig River, its old muzzle loading guns still commanding the approaches to the walled city, and is well worth the traveler's time. From the walls of the fort, many fine shots can be taken.

After Manila heat, a most refreshing trip would be to Baguio, a summer resort located in the mountains of central Luzon. Here will be found the native Filipino, picturesque in dress and custom, living as his ancestors lived, not affected by the strides of civilization as the Filipino of Manila has been. There will be innumerable opportunities for the filming of native life and beautiful mountain scenery both in black and white and in Kodacolor. If time permits, a boat trip through the Southern



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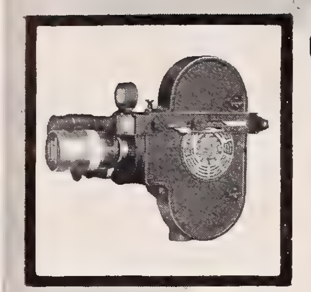

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The Cine-Panor, attached to any one of your camera lenses from 1" to 4", will increase their respective angular fields by 50%. Attached to your projector, this same lens will expand the view on the screen so that your projected picture is actually 50% wider. The Cine-Panor does not preclude the regular use of your lens equipment.

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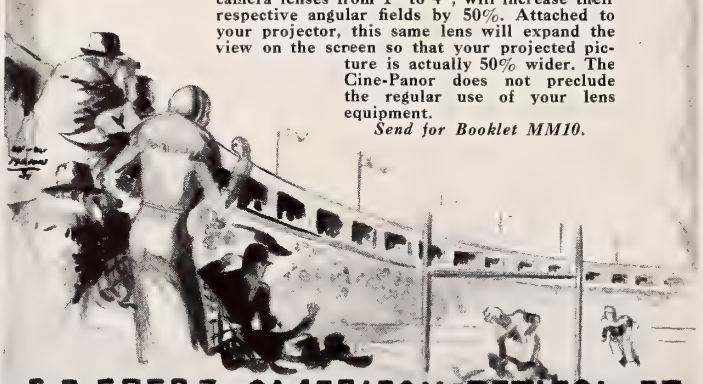

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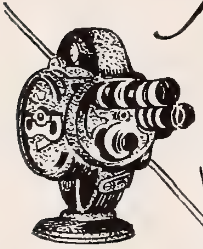

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FILMO 70 D

of course . . . instead of cheaper quality which depreciates more.

The new Filmo G G Projector, with powerful 375 watt lamp, is a mechanical masterpiece and priced at $260.00 with the new case. We will give you a very big allowance on your old camera or equipment on a trade-in for this or a Filmo D. Send full description for prompt appraisal.

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NEW FILMO CATALOG *and* BARGAIN-GRAM

Islands, touching at Zamboango with its Moros, the wild tribes so difficult to subdue during and after the Philippine Insurrection, passing by coral reefs where turtles, three feet in diameter, lie sunning themselves or gliding between densely wooded palisades which are probably the tips of enormous mountains with their bases resting on the ocean bottom, will give the photographer a mass of historical, educational and perhaps adventurous film which no other place in the world could possibly offer. What more exciting film could one want than one of deep sea fishing off a coral reef, sailing up an alligator infested river or trapping monkeys in the approved Filipino method? The monkey has an overpowering curiosity not unlike some of his higher developed human kin and it is through this medium that he loses the freedom of his jungle home. The native selects a dried coconut shell with a small hole in its top, into which he drops a stone. The shell is then hung in a tree where the tropical breezes can toss it about thus causing a nice rattling noise for Mr. Monkey to investigate. As any of us might do, he puts his arm into the coconut shell and grasps the stone but, sad to relate, he cannot remove his hand and the stone, too, for the hole in the shell will just accommodate the stone so there he sits, hanging onto the stone for dear life until the trap setter comes along to relieve him of his troubles.

The Philippines, with their pythons, alligators, fish that live in the ground, their earthquakes, typhoons and customs cannot be brought home but it is a certainty that all of these things and many more can be recorded with the motion picture camera and the stories which might be told of this strange land would only be believed if film were doing the telling.

The clinic

[Continued from page 540]

Random shots ■ *Note: The inauguration of this new* Clinic *department will probably interest many amateurs as its sources are timely ones. It will consist of short paragraphs culled from individual consultations with members by the technical consultant. It is believed that these notes will be particularly valuable because they represent the advice given on recent problems observed in amateur films.* Random Shots *will appear whenever sufficient valuable material has accumulated.*

■ It is the inclusion of foreground objects that makes the background acquire depth in a film. Distance shots should be planned on this principle.

■ No matter what the subject, always take pains to hold the camera steady. Hold it as if it might fly away if let go. Be especially careful with scenes which feature large, stationary objects. The wobbling of an obviously solid object on the screen always comes very near being laughable.

■ A recent striking shot in a professional news release showed machine gun tracer bullets at night, visible in their flight. Such a scene carries a deep lesson to the thinking amateur in making his own shots of rapidly moving objects. The camera was stationed behind the machine gunners and was pointed almost parallel to the path taken by the luminous bullets. The bullets were perfectly visible until they hit the target. But suppose the bullets had been shot *across* the picture, from one side to the other instead of from foreground to background. Imagine how little of their flight would be seen on the screen. Let swiftly moving objects approach or withdraw from the camera; don't try to catch them as they cross the field at right angles to the line of sight of the lens.

Showing details of Ormal Sprungman's amateur "inkie" as described on page 540

■ One of the reasons why the amateur should avoid the long "panoram" is that it very often happens that the last part of the "panoram" needs a very different exposure from that of the first part. The exposure cannot be very well altered while the camera is moving in the middle of a "panoram" so the filmer must be content with a compromise. And often this compromise is so far from the two limits of good results that the all over result is distinctly mediocre. Stop and consider before "pamming," for more reasons than one.

■ "Panorams" of mountains don't seem quite right, somehow. After all, there isn't anything much more permanent than a mountain and it looks queer to see one meandering about on the screen.

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Rear View

It's in the Da-Lite *super* surface—the extra brilliance, snap, clarity and beauty a Da-Lite screen gives to films that ordinarily look dark and heavy. Take a roll of your own film to the Da-Lite dealer and see how much better it is when shown on a Da-Lite *Super* Screen.

Every major improvement in theatre screens has come from Da-Lite. It is only logical, therefore, that Da-Lite's facilities for research should result in noteworthy advancements in amateur screens. Such is the case and both the Da-Lite glass bead and Da-Lite silver surfaces stand ready to demonstrate their ability to make your movies more enjoyable to you.

Then, too, you'll appreciate the advanced mechanical features and the excellent construction of Da-Lite *Super* Screens. They're made with precision—like a good projector—and they're so easy to set up and put away.

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The exclusive features found only in the Da-Lite Model "A" Screens are the trip rods and the stretching device. The trip rods are connected with the side arms and the trip handle. By simply turning this handle to the right the side arms are collapsed, allowing the screen to return to the box. The stretching device is located in the end of the box and operates directly on the roller. After the screen is erected, it can be stretched to a drum like tension by merely pushing the little lever backward.

22"x30"	$20.00
30"x40"	25.00
36"x48"	30.00
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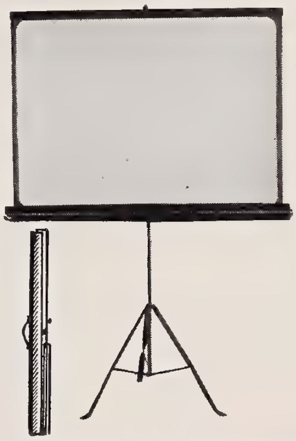

THE CHALLENGER

The Challenger has the Da-Lite glass bead surface. Locking the tripod thumb screw and drawing the screen out of its roller case are the only operations needed to make the Challenger ready for use. The Challenger's big feature is its tripod slot and pin mechanism that keeps the screen surface in perfect alignment. No twist. No "out-of-focus" corners.

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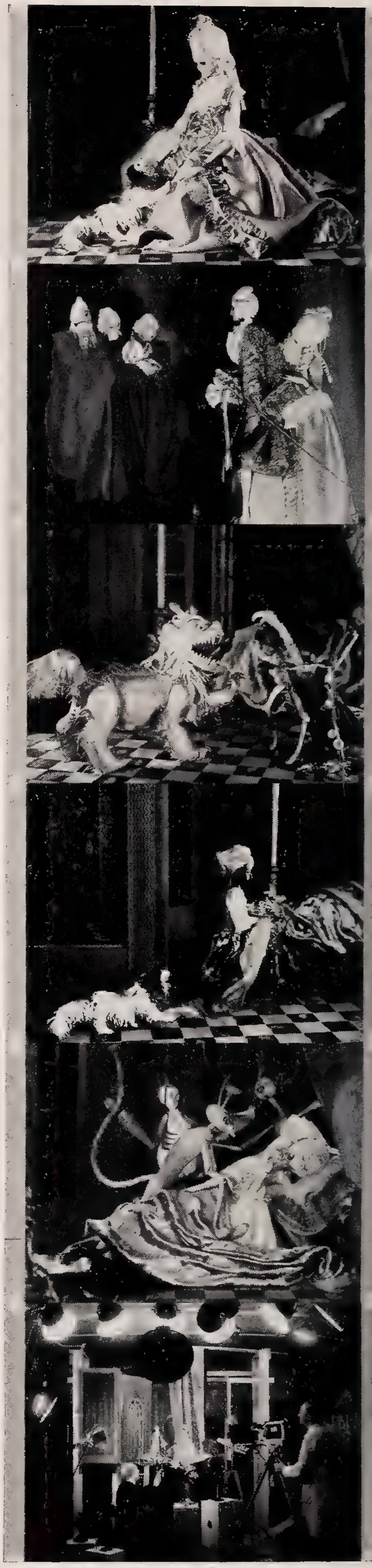
Closeups—What amateurs are doing

JAMES W. MOORE

■ Collaborating with Richard Teschner, eminent European puppeteer, Dr. Max Goldschmidt, League member in Vienna, Austria, has produced two puppet photoplays which introduce a new technique in this type of filming. The extraordinary delicacy with which Mr. Teschner's figures are constructed and his masterly control of them from below the line of sight—thus doing away with the distracting cords often used in this type of work—permitted the same latitude in camera angles and distances that could be had if life sized people instead of puppets were playing the roles. The cameraman moved freely from medium shot to closeup or semicloseup as the action demanded, rather than limiting himself to one position throughout the film as is necessary in most pictures of marionette drama. A specially constructed puppet stage was used, allowing the effect of movie sets rather than theatrical scenes bounded by a proscenium arch. Another innovation was the insertion of closeups and even long shots of objects taken from real life, providing further dramatic freedom. These inserts were used in cinematic and symbolic sequences which emphasized the moods of the story as it progressed. The combination of Dr. Goldschmidt's superb control of cinematic effect and Mr. Teschner's delicate mastery of the puppets has produced two films so different from the usual marionette cine drama, or indeed from any other type of film, that they might be said to have opened an entirely new field for the experimental amateur. *Traum In Karnival* is the title of the first of the two films, a phantasy of the masque, telling of an 18th century gallant and his lady who, beleaguered by forces of evil, is rescued finally by the flashing swordsmanship of her defender. Only in the motion picture could the action be so smoothly and beautifully handled.

■ Violent death in China, when it takes place before a movie camera, is a matter of dramatic formality and dignity, according to a recent note from the Bell & Howell Company. W. H. Jansen, while making a series of movies of executions in China during the Canton Red uprising, says that man after man, as he faced the firing squad, would direct his last glance towards the camera and assume the best possible pose. Thus have movies conditioned even death in far places and Hollywood should rest content at this evidence of a well taught, though rather grisly, lesson in the technique of heroic demise.



Scenes from most beautiful puppet movie. Note artists at work in lowest still

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■ Writing in his column for the *New York Journal*, Pare Lorentz, amiable commentator on the cinema, calls attention to "inaptitude among novice cameramen and the moral thereof." Having viewed 3000 feet of amateur Canadian travel film, in which "the subject matter was interesting but the lighting and the pictures so bad you could hardly distinguish the moose from the guides," Mr. Lorentz "asked one of the lads if he had used a light filter or a telescopic lens." Dismayed at his negative reply, Mr. Lorentz now looks for a moral. Perhaps it is that no other one of the hundreds of thousands of amateurs in the world has ever used a "telescopic" lens either.

"Little touches"

[Continued from page 531]

and bring the other its own scant savings.

Success is symbolized by the act of walking up a flight of steps, riding in state between two rows of admirers or inferiors, standing or sitting higher than others (the throne symbol), receiving tribute or being made the toast of a fashionable crowd. Failure is symbolized by the act of walking downstairs, being jostled by a low crowd, looking cold or turning up a coat collar. Authority is symbolized by a badge of office, the sheriff's star, the fairy's wand or the king's scepter, fate, by the act of weighing or counting out, by the cards in a pack, dice or the petals of a flower. If the young mistress tries to ascertain her fate by plucking a daisy, repeating slowly, "He loves me, he don't, he'll marry me, he won't . . ." the little half witted kitchen maid can do the same, plucking out the last remaining threads of an old kitchen mop.

For every legitimate use of a symbol, there is a parody use. If this is done in all seriousness by a minor character —provided the actors never laugh at themselves—there are as many possible "little touches" as there are big symbols. A study of the Renaissance painters and sculptors will amply repay the time spent on them by one who would master visual symbolism.

If only the writer or the director is quite clear in his own mind what dominant emotion a scene is intended to portray, he should have no difficulty in working out a physical symbol of that emotion or an action that conveys the same notion and he will then find the "little touches" coming to his mind as readily as the major incidents. The study of such a cartoon strip as *Skippy*, based almost entirely on anticlimactic trifles, may also prove a great help as it is based on symbolism in a minor key.

There is no mystery in "little touches" but they require hard thinking.

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Where are we bound?

[Continued from page 530]

Country, England, the Riviera, etc. It was only the exceptional travel film that could still hold interest against this mass of material. There is no reason why a travel film, or any other film, for that matter, shouldn't possess a continuity treatment that would give it individual interest no matter how many other films on the same subject were made each year. However, that is another story.

In casting about for some other outlet, many of us took up trick pictures. Perfectly extraordinary magic was displayed; utterly impossible actions were shown; strings of beads and neck furs became animated in serpent like manner; titles arranged and wrote themselves right there on the screen before your eyes. Dolls and toys play acted, made love to each other and became living creatures. Many quite remarkable films were made and a few amazingly clever ones. Like the travel film, this class of film has persisted. Today a lot of us are still making them, and they are getting better and better. They seem to possess something that promises to be permanent.

Along with all this and running parallel with it has been the amateur photoplay, built on the same foundation as the professional pictures. But the longer amateur photoplays required actors and a production staff that could only be managed by a club or a group similar in essentials to a club. While all of us took a whack at it at one time or another, many of us who didn't care to form a production club drifted away toward a different school of cinematography. However, a large number of amateur photoplays have been made. A good many of them including our own were perfectly terrible. Quite a few are presentable and a dozen or so are probably really outstanding. And so, while the production of longer photoplays still commands the attention of some of us, the majority of amateurs cast about for some other channel.

The next phase became sort of a complex of the best that had gone before. We started making films that were nondramatic but which possessed something in the way of narrative. The tendency seemed toward a poetic form of narrative. It was here that continuity of idea throughout the film began to be recognized as imperative. The appearance of a poetic atmosphere was also highly desired. These new departures took all manner of form. For example, one of us selected moving water as a theme. It seemed odd enough when one first heard of it but, when one saw the film screened, he realized that, if one is clever enough to make use of the amazing patterns that are given off by reflections from the surface of water not quite at rest, he gets a commanding picture. To go to the opposite end of the scheme, another took the making of maple sugar as a theme. He presented a series of scenes that not only showed some of the little known processes of producing maple sugar and syrup but he was clever enough to introduce a very bracing atmosphere of winter. Horses struggled with sleds through deep snow in dense woods, the breath of men and animals was visible, telling its own story of crisp, cold air, and one felt invigorated after seeing it all. Another example of this tendency was a film entitled *Summer*. This showed summer emerging from a moist spring, the warm and soft weeks of midsummer with their grassy meadows and flowers, ending with the fading away of summer into the cold and sombre autumn. Another which I recall selected Nature as a theme. It presented a poetic aspect of babbling brooks, austere cliffs and a series of scenes that partook of landscapes, there always being something cinematic to present. Still another took sunsets and offered the beauties of the late afternoon horizon under all sorts of clever combinations of composition. One person selected the Sea as his theme, presenting its moods and mysteries in a poetic sort of way. Others took children and animals and man's most faithful of all friends, his dog, and treated them in the same general vein. Several went so far as to apply the idea to cities, endeavoring to depict their individuality and "personality," and with considerable success at that.

This movement has produced by far the most interesting and worth while films that the amateur as a class has made to date. Now what does it all signify? Where is it leading us? What will come next? To what destiny is it bringing us? Of course, anybody may guess. I am old enough to withhold my guess. I have very definite ideas but I have been wrong so many times that I have become gun shy on this predicting business. But it certainly is leading us somewhere. I opine that this coming winter is going to supply some evidence that will be significant. If indications mean anything, it may be that little, short, semidramatic, fablelike things are on the cards for the next phase. I have already seen a few of them and I have become intrigued by them to no small extent myself, which is saying a good deal. These new films usually consist of some simple idea that presents some basic truism or points a moral, so to speak. It is necessary to describe them to convey what they really are to those who have not seen any of them.

In every case, they seem to be very short. Several I have seen are only one hundred feet and they are complete, titles and all. If they have a cast, and most of them do, it is a very abbreviated one. In many cases, the cast consists of one person, often the maker.

One which pleased me no end had for its moral or fable or basic idea the spirit of bucking up in the face of discouragement, the idea that things are not as bad as they seem and that, by putting a brave face on it, we usually can cheer up and endure adversity. It showed a girl, evidently horribly poor, a drudge, working from morning to night with no diversion, who becomes utterly discouraged and ready to give up the ghost. A fairy queen appears and feels sorry and determines to encourage the poor little drudge. A wave of the fairy's wand transforms the ragged girl into a lovely, filmy gowned fairy who is conducted through fairyland and is given the opportunity to become as many different kinds of a fairy as she likes. Some ten or twelve different costumes are worked in, each representative of some kind of a flower. The little drudge finally awakens, is amazed but encouraged, takes a fresh grip upon life, picks up her burdens and proceeds to carry on with good cheer. One girl took all parts. There was no trick photography in it. Only a single figure was on the screen at a time but the effect was as though the characters were entirely distinct. It had some wonderful photography, composition and editing and seemed to me to mark a very interesting development.

It may be worth while to describe another one of these short, semidramatic films, this one departing from the poetic and depending upon the truth of its moral and upon humorous treatment. A boy grows up in the wilds with his father. He never remembers having seen a woman. He is taken to a great city where he gets his first glimpse of modern life. The names of things are told him jokingly. A street car is called a "grinder." An automobile is called a "man trap." A girl is called a "devil," etc. When the boy gets back to the wilds, he is asked which of all the wonderful things he has seen he considers the most wonderful. His answer is, "those devils." Asked which he would rather have, he says, "one of those devils." Of course there is sex appeal in this one but it is treated lightly and, after all, why not have a bit of S. A. in our amateur films? Seriously, it represented to me a tendency, and hence my dragging it in here. I am more or less frightened by all this for, if there is one thing that bores me more than any other, it is listening to the plot of a story and here I have told two.

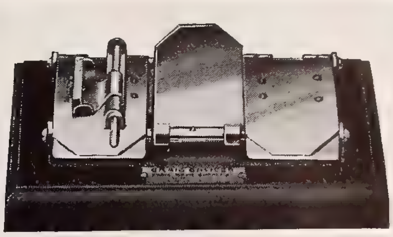
To close this screed, our tendency in amateur moving pictures is distinctly evident, now that we are able to gaze back over several years and to note the different phases we have passed through. This tendency is toward something that is different from anything that ever has been done before. It is literary in character and it is artistic in the sense that pictures enter into it. It is not yet sufficiently well defined to enable one to accurately describe it but it is very real and it is reasonable to assume that, in a few more years, it will be clearly disclosed. Is it insanity or hyperoptimism to believe that some day amateur cinematography will hold a high place in modern art?

Cinemahuntery

[Continued from page 532]

proper lens. Use surgeons' tape to hold all focusing lenses at infinity, thus saving many a shot that otherwise would be lost through accidental movement of focal mount. With turret equipment, switch the lens rather than the focus. When focusing is required, there will usually be time to remove the tape. When possible, test the light just before exposure. When game is on water, test light on the water, also light on the background and set diaphragm for average between the two. If game is black, use one and a half larger stop than water light shows, particularly at close quarters. Always test light frequently and keep all diaphragms adjusted properly. Wind cameras and reset lenses after every shot.

Get as close to the game as possible. Closeups are the interesting features and, while telephoto lenses aid materially, they are often difficult to handle properly. Three and four inch lenses are usually the practical limit on distance shots, with the one and two inch the only proper ones for hand held exposures. Take advantage of the varying camera speeds either to slow the motion or increase footage on motionless objects where long time exposures are impossible. Do not overlook the possibilities of slow motion on certain subjects. Use a greater speed on hand held shots to offset vibration. This helps materially on the sixty four speed. Deer, bear and moose, if approached slowly without noise or quick movements, often provide closeups at ten to thirty feet. They also often let their own curiosity lead them up to the camera if there is no movement or scent to arouse their fear. A blind made of rushes or grass sewed to tape and draped across the bow of the canoe is very effective at times when strength and direction of wind is favorable. Short distance provides certain detail and definition that is usually missing



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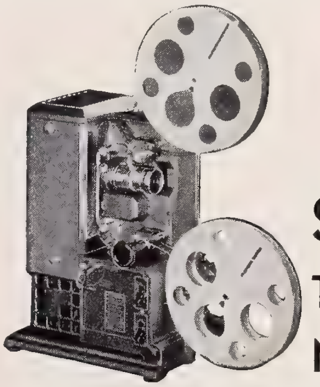

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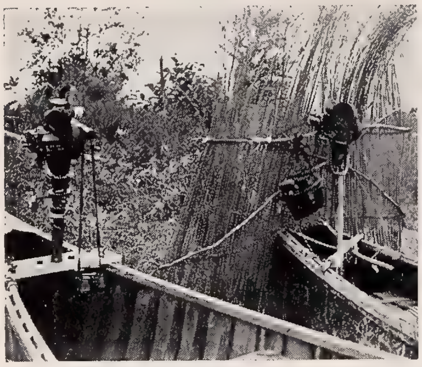
A mere film exhibit of essential features does not always provide good entertainment. An interesting movie of nature's wonders, like a popular novel, must have proper detail leading up to the climaxes, descriptive matter to emphasize the importance of a situation, or a bit of comedy to bring smiles and vary the character of the interest of the audience. Provision must be made not only for good photography of the wild life found in the woods or on the waters but also of the surrounding environment. Everyone enjoys views and actions of wild life, but even motion pictures can become monotonous unless presented to the eye in a varied manner. To add "pep" to the story, advance imagination must provide various items, to be shot at opportune times, that might increase interest in the subject. Always be prepared to record incidents that occur or, when necessary, "fake" essential details that lead up to important shots already filmed. Slow motion shots of running animals always invite attention.



Wm. E. Kidder

Reed blind on canoe bow and some of cine hunters' outfit described herein

For a bit of humor, try the reverse action at eight speed with one camera and normal speed and action on another camera of the same running animal. When these two strips are put together properly, the audience will appreciate the effect. Shoot with thirty two speed the cook making pancakes and tossing them to the members of the party who catch them on their plates. Now change to eight speed and have the cakes actually consumed as fast as possible. Two cameras set in the same field will produce a humorous effect if the resulting film is correctly cut. Work up a campfire group. Catch an unusual sunset or cloud picture. Use good composition on landscapes or water scenes. On a calm day when reflections are perfect, try a regular exposure first and then, without stopping, *slowly* revolve camera half around and finish with the scene upside down.

Editing a film of this type requires both thought and skill. Placing various shots in the right spot to create constant interest is an art in itself. Group scenes may lead up to a climax and drop to a lighter vein before starting to work up to some other important action. Try for variety, to have each succeeding item of either greater interest or in direct contrast. Use titles sparingly and make them short. If wit is available, make use of it in captions to help the comedy effects. This will emphasize best efforts, thus providing better entertainment. A little skill can make even a mixture of commonplace game or outing shots artistic and enjoyable.

Horses, horses!

[Continued from page 543]

the sense of "riding to win" will get over better than if the interest is divided equally between the two sides.

Horse racing offers many possibilities to the clever filmer. Whenever possible, it is better to cooperate with a friend. If two cameramen take the race from different positions and then have the results duplicated and exchange films, cutting will make a fine complete record.

Telephoto lenses are of great assistance in getting effective shots. Amateurs are usually advised not to "panoram" on moving objects but this is often the best way of showing a race. A "panoram" shot, with a telephoto lens, of two horses racing neck and neck gives a terrific impression of speed and struggle. Sometimes a little "cheating" may be resorted to with effect. If shots of several races have been taken from various angles, these can often be cut in together to make one composite film.

When filming races, the atmosphere of the gathering should always be included. One might start with the family setting off for the races, its arrival, impressions of the crowds, the bookmakers and, if possible, the jockeys. Short shots of the crowds straining to see the race add excitement.

Hunting makes a good filming subject. The sequence might start with the meet, including closeups of horses and hounds, not forgetting the M. F. H., then the pack moving off. It will help a great deal if the movie maker knows something of the country over which it is intended to hunt before planning the film. For filming purposes, the hunt is best followed from an automobile and on foot when necessary. The natural climax is the kill but this must be done carefully or it may be gruesome enough to offend some audiences. For a hunting film, it will often be found better to go out to several meets and make one long composite film of the results.

A lot on filming horses may be learned from professional pictures. For races and such events, the newsreels should be studied. Pictures like *Cimarron, The Virginian, Three Rogues* and "westerns" will help, too. An appropriate title will get the audience into an appreciative mood. Some suggestions are *Bits, A Reel Of Riding, Bridled Beauty* and *Horse Sense*.

A fable for football filmers

[Continued from page 542]

too. A possible sequence might consist of a scene of an important play followed by one of the enthusiastic cheering from the stands and then, if the score has been changed by the play, a telephoto closeup of the score board could be spliced in. Then, if the play were a particularly dramatic one, might come another shot of the stands with the cheering continuing. A shot of the field might end the sequence.

Intelligently planned continuity will help the camera wielder to economize on film and to enjoy the game by not seeing it all through his finder—an unsatisfactory return on a four dollar ticket investment. At the opening, capture the "big game" atmosphere by brief shots of the massed humanity surrounding you. Make a short series of shots of the whole field and stadium or stands but don't "panoram." Then settle back in the seat and frame a view of one of the manouvering bands by including the corner of a stranger's hat in front or perhaps a glimpse of the chrysanthemum on his lady friend's coat.

Take the kick off and the next plays until the first punt. Then the semislow motion stunt, already described, might be worked. Now watch for a pass and film the passer as he drops back and as the ball leaves his hand. Then stop; don't "pan" the ball as it arcs out but enjoy the play yourself. Never mind what happens. There's a lot of football left in the game. Now set the camera at thirty two or sixty four. Wait for another passer to drop back and film him. This time be ready and, if the receiver completes the pass, aim the camera and shoot his run, semislow. About this time, line play will be needed so take a chance on a few plays and, out of fifteen or twenty feet so taken, two or three good pile ups at the line of scrimmage should be salvaged. But this must be in semislow motion.

The half will be over soon and, in the old days, this often meant goodbye movies. But, with supersensitive panchromatic, one may now continue to film. Shadows may settle across the

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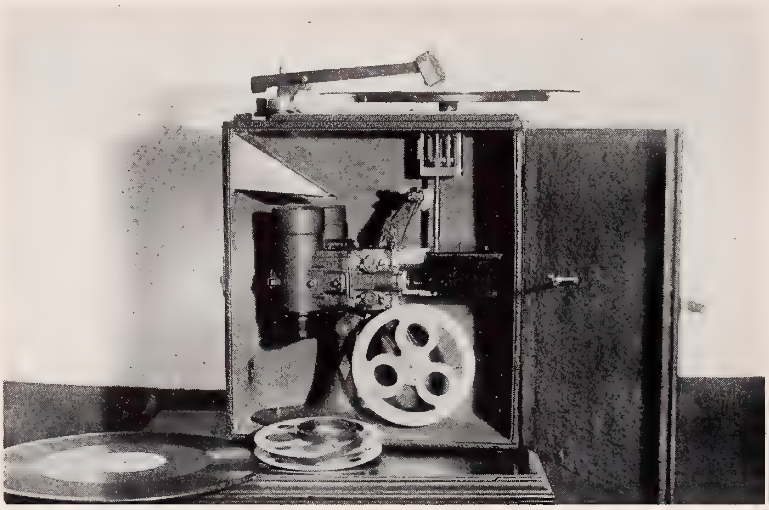

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field but results will still be good. The film will need some relief now. The parading bands will make a couple of good shots, the scoreboard another and then return to the game and a few more well chosen sequences to round out the film.

Titles will be essential in telling the story well. The lead title should establish who, when and where, but not necessarily the final score. In a well planned film it is often wise to have the score for a title at the end, to be followed by a short scene of the crowds pouring out of the stadium. An opening title might run as follows: *Cornell vs. Columbia at Baker Field, 1931.* Another variant is to follow the style of the heads in the sports columns of a newspaper. During the film, closeups of the scoreboard or titles giving the score would, of course, appear at intervals. If there are star backs in the game, mention their names in titles such as *Captain Booth punts to Morton, star quarter back.* Newspaper reports of the game often supply dramatic and effective wording for such titles.

Without sacrificing the amateur cameraman's enjoyment of the game, an acceptable film of football can be made. After all, those professional exponents of our art, the news reels, do not do very much more, do they?

The kindest cuts of all

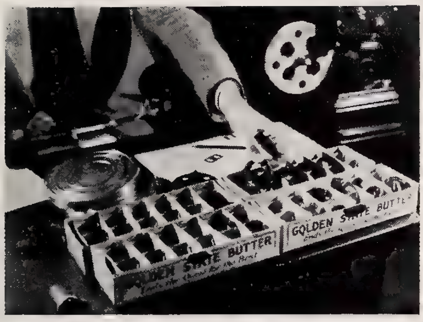
[Continued from page 539]

there is a "cut back" to the scene of the fire building, which "cut back"is often a very useful device for it implies the passage of time. Then the sequence was ended on a long shot which incidentally placed the cabin with relation to the lake and which implied closing of this particular sequence. It gives the feeling of leaving the cabin for the moment. Now the audience is prepared for a title that would introduce a new subject—say a hike in the woods or motor boat trip on the lake.

If one is editing a reel of say fifty scenes, by the law of permutations and combinations there are many thousand different arrangements possible. No one is expected to try them all or to even think of them but somewhere in the number is the very best possible order for the scenes. The goal is to try to get as near it as possible. The way of getting there is to look for combinations of scenes that will tell little stories or that offer logical sequences.

Next divide the film into its scenes with the aid of a small viewing glass (the two inch lens of a projector may be used for this purpose). As each scene is separated, roll it up and place it in a numbered pigeon hole of an egg box. A comparison of the number on the pigeon hole of the egg box with the corresponding number on the list of scenes made when the picture was first viewed will tell what any particular film clip contains without the necessity of unrolling and examining it.

The rest is easy. The scenes are reassembled in their new order, the final editing sheet being used as guide. This should not be a merely mechanical process for the end of one scene and the beginning of the next should be matched each time and the question raised, "Will this scene flow smoothly into the next one? If not, should there be a title here? Or should I change the order once more?"


Wm. A. Palmer.

Picturing eggbox editing file recommended as aid in reassembly of scenes

Another important question to ask oneself is, "Can this scene be improved by trimming either the beginning or the end?" At the beginning of a scene, there may be a whole foot of a doorway before Mother enters and, at the end, another foot of the same doorway after Mother has passed through and has gone out of the room. Cutting these portions speeds up the tempo of the film and eliminates drag.

In inserting conversational titles, remember to place them in a scene plainly showing someone speaking and to trim the scene to fit the title's length.

There are many other rules but they might take the joy out of making mistakes and profiting by them. The final test is to show the finished product to some critical person and to listen to his comments. If there is something wrong, trace it down and change it. In getting the film into the best order permitted by the scenes at hand lies the pleasure of this business of editing.

The film price myth

[Continued from page 529]

"extra" over the excellent offering to amateurs in the still field and cine film users are regularly supplied with panchromatic film which, when properly used, gives even fuller rendition of color gradations than the "chrome" film.

The extra two and a half cents gives, therefore, a twenty percent increase of film area, a twenty percent increase in the number of events recorded, an emulsion of wider range plus the priceless quality of action.

As to equipment, only a word is needed. A still camera, in the size here discussed, may be had as cheaply as twenty dollars. To this equipment an album should be added; nothing more is really needed. A movie camera can be had as cheaply as ten dollars. To this a projector must be added but, as really practical projectors can be secured at prices as low as twelve dollars, the minimum initial outlay for equipment in either field may be considered as substantially equivalent. With these prices as a point of departure, the amateur in either field may purchase cameras of better quality, together with assorted accessories, to the limit of his budget. However, this discussion is not for him. Rather, it is addressed to that individual whose income must be carefully budgeted.

In the room in which I write are a worn and battered photo album and a neat stack of film cans. I pick up the album and a motley assortment of unattached prints slips to the floor. Yet each print is precious, its initial cost long forgotten, the memories each evokes unforgettable. Nevertheless, that album represents an actual cash outlay of nearly twenty five dollars. To me it is priceless—but we are discussing cost and there you have it.

Now, I set up the projector, thread in a four hundred foot reel of personal movies and there, before me, nearly life size and recreated in action, I *see* my memories live again. The reel is full and it cost just twenty four dollars.

Assuming costs to be substantially equal, which is preferable, still or movie? As a worker in both fields, I find the movie far superior as a means of personal record. Concerning the relative merits of one over the other as an art form, I am not competent to judge, nor do I believe that question to be pertinent to this discussion.

To recapitulate the figures used in this article, the following table is given:

Still **"Chrome" type film**	*Movie* **Panchromatic film**
10 exposure film, 3¼ x 5½ in. $1.10	100 foot roll of film $6.00
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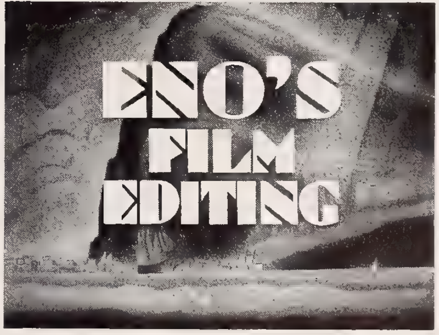

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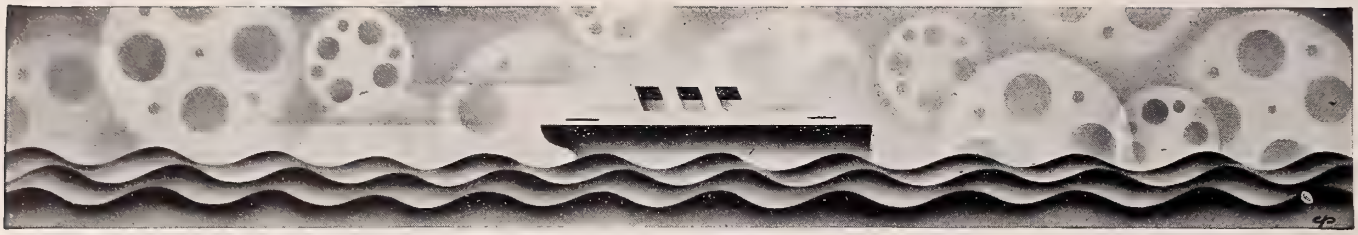


AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ALABAMA

Birmingham: Russell Photo Supply Co., 45 N. 21st St.

ARIZONA

Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Texarkana: H. V. Beasley Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Claremont: Cooper's Foto Shop, 224 Yale Ave.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 1729 Tyler Ave.
Glendale: Mowry's Photo Service, 223 S. Grand Monica Blvd.
Hollywood: Bell and Howell Co., 6324 Santa Monica Blvd.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Strasburg's of Hollywood, 6730 Hollywood Blvd.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke, 5372 Wilshire Blvd.
California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Home Movies, 3150 Wilshire Blvd.
Oakland: Davies, 380 14th St.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Palo Alto: David Keeble.
Pasadena: The Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frasher's, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
WESTWOOD CINEMA STUDIOS, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
Santa Barbara: J. W. Collinge, 8 E. Carrillo.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, Smith & Lang Bldg., 314 E. Main St.
Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16th St.
Haanstad's Camera Shop, 404 Sixteenth St.
Kendrick-Bellamy Co., 16th St. at Stout.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller's & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 448 Central Ave.
Vero Beach: Osceola Pharmacy.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 133 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
1645 Orrington Ave.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 308 S. Wabash Ave. at Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Rex Studio, 329 S. Adams St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Des Moines Music Co., 810 Walnut St.
Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.
Richmond: Amateur Art Studios, 609 E. Main St.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp-Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 568)

Amateur clubs

[Continued from page 536]

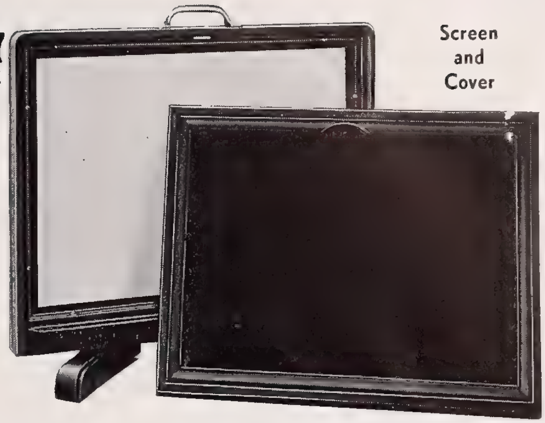
being used in sequences emphasizing the effect of the war on the nerves of the principal character. The whole picture will be synchronized with sound and a number of dialog scenes will be undertaken. Robert Fearn-Steele is director; Rex Harris, assistant director; Malcolm Beebe, production manager; Clifton Firth, assistant director; Wallace Bamkin, C. B. Tomkinson and A. D. Lambourne, cinematographers; C. Lambourne, still cameraman.

Double duty ■ Current production of the English Club of Stanford University, *Markheim*, is completed except for an exterior sequence which has given considerable difficulty, for a background representing a London shop is required and the setting must be authentic in appearance to meet with the care exercised on the other sets. During the summer, William A. Palmer, cameraman and director of *Markheim*, and Ernest W. Page produced *Bosco, The Badman*, at Lokoya Camp. The plot concerns a kleptomaniac who steals horses throughout the countryside and hides them in a mountain cavern. He is discovered by the boys of the camp and tracked to his lair. The finished picture runs about 1,200 feet. The secret entrance to the mountain cave and other accouterments of villainy were cleverly handled and the whole picture is as entertaining a thriller as the boy actors could ask for.

Australia ■ The Adelaide Amateur Motion Picture Society of Semaphore, South Australia, recently held a public screening of *Dad's Vacation*, a club production, and other amateur films, among them, *The Hand Of Fate*, filmed by Kooringorama Film Club of Melbourne, Australia. *The Hand Of Fate* was filmed by E. C. Lyall and in its cast are Marie La Roche, Netta May, John Watkins and Stewart Webster. The gate receipts of the public screening will be used to help defray expenses of the Adelaide Society's next picture.

Club outing ■ At a summer meeting of the Sunkist Movie Makers of Azusa, Calif., talking motion picture projection equipment was demonstrated by Joseph A. Dubray and pictures made by members on club filming excursions were projected. During the summer, nine of the club's members made trips together to Mono Lake, California, to produce a perfect scenic of this beauty spot. This active club, with but twelve members, holds eight regular meetings

New Magic in every picture



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Address ....

(Continued from page 566)

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Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearney: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Huntington: Movie Entertainment Studio, P. O. Box 174.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
FILM FEATURETTES, INC., 130 W. 46th St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Konwlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
Yonkers: A. A. Movie Service, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

OHIO

Akron: Geo. S. Dales Co., 128 S. Main St.
Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 88, Euclid Ave. at 13th St.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and Tulsa School of Amateur Movies, 1213 S. Boulder Ave.
Alvin C. Krupnick Company, Lobby, Philcade Bldg.

OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Crosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Schuhmann Photo Shop, P. O. Box 861.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Galveston: Maurer Studio, 418-23rd St.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 4629 Rusk Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

(Continued on page 570)

during fall and winter with an occasional extra program in the summer. However, it offers an encouraging example of what a small club of camera owners may accomplish, for the attendance at club meetings is nearly always a hundred percent and, through group discussions and mutual criticisms, the members have so perfected their filming technique that their pictures have received wide praise in Southern California. This club is undoubtedly ready for a contest with other organizations.

New method ■ The recently organized Durban (South Africa) Movie Club was formed for the production of amateur photoplays and to provide technical programs and laboratory facilities for amateur cameramen. The structure of the club differs slightly from the majority of amateur movie organizations, for all members are divided into two categories—ordinary members and honorary members. Ordinary memberships are restricted to owners of amateur movie equipment. They pay dues and entirely control the destinies of the club while the honorary members pay no dues and have no voice in club affairs. From the honorary membership will be drawn the cast and the nontechnical portions of the production staff when a picture is undertaken. Honorary members may also attend club programs. This organization method has several advantages for the authority in the club is given to the owners of amateur movie equipment who necessarily have a deeper interest in club affairs than the members who are only concerned with acting or some similar phase of production. Obviously, it is only possible to producing groups that are made up of a generous number of amateur cameramen. F. H. Krause, honorary secretary, reports that the Durban Movie Club has at present twelve members owning movie cameras and thirty honorary members. The club is planning a film library and will produce topical films and scenics as well as photoplays. A detailed questionnaire has been addressed to each member to discover all of the possible settings and properties that might be capitalized in a picture. This is a very useful idea for other amateur production units.

In the dark ■ On the production staff of the current picture of the Greater Oakland Motion Picture Club of Oakland, Calif., are Elton Fox, director; J. C. Lancy, assistant director; W. G. Latimer, head cameraman; Bill Jones, casting director; Frank Tiscornia, script clerk; Art Holland, property manager; Fred Jolly and Harold Hock, lighting. The club has instituted the custom of not announcing the names of members whose films are being screened at meetings for criticism. They are billed on the program as "Unknown member's films" and a certain amount of time is allotted to this screening at each meeting so that members may receive the benefit of entirely impersonal comment.

Progress ■ Eighty paid up members are reported by the Cinema Club of San Francisco, clubs have made such an excellent start. ran over one hundred twenty five. Few clubs have made such an excellent start. Club members are preparing a demonstration reel on title making.

News service ■ The local news reels of the Cine Club at Thetford Mines, Canada, have gained such popularity in the city that the club has instituted what amounts to a regular newsreel service. Since the local paper is a weekly, the club is often able to scoop it. Material from earlier news releases has been edited into short subjects. The club's second photoplay will be started this fall.

In production ■ Organized during the latter part of the summer, the Baldwin Cinema Club of Baldwin, L. I., N. Y., has started production of a comedy based on the adventures of a bogus Count and the socially ambitious wife of a prominent bootlegger. J. C. Heffer is president of the club; Carolyn Messineo, secretary treasurer; Vincent J. Maldarelli, director cameraman. The membership committee is made up of Harry Karpen, Florence Maldarelli and Gladys Heffer and the scenario committee includes the cameraman, Joseph H. Messineo, Joseph Henry and Steward Fay.

Comedy ■ Combined Amateur Movie Players, an informal production unit in Mosman, New South Wales, Australia, has recently completed a 400 ft., 16mm., comedy entitled *Summer Saps*. The picture was photographed by Reginald Perier and directed by Pierre de Closay. The leads were played by Miss Gene Wise, Sam See and Clarence Clayton. The club has also produced *Beyond The Blue Horizon*, synchronized with music.

New Bedford ■ The Temple Movie Club of New Bedford, Mass., has finished its first picture, *The Magic Stone*, based on a story written by Allan F. Seaver. The story is a simple fairy tale and all of the actors are children. The club, which meets weekly, plans, as its second film, a longer picture to be started this fall.

Screening profits ■ An audience of over one hundred sixty attended a public screening staged by the Cinemat Club at Mt.

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4121 W. Warren Ave. Detroit, Michigan.

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Chicago, Ill.

(Continued from page 568)

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  Eastman Kodak Stores, Inc., 427 Milwaukee St.
  Photoart House of Milwaukee, 226 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
  Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd, "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Casa Alex, Alex y Carlos Connio, Maipu, 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sidney: Filmo Stores, "Berk House," 76 William St.
  Harringtons, Ltd., 386 George St.
  Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
  Harringtons, Ltd., 10 Rundle St.
  Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.
  McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
  Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
  Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
  Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St.
  T. Eaton Co., Ltd., Dept. V-6, 190 Yonge St.
  Film & Slide Co. of Canada, Ltd., 156 King St., W.
  Lockhart's Camera Exchange, 29 Richmond St., W.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
  H. de Lanauze, 1001 Bleury St.
  Eastman Kodak Stores, Ltd., 286 Craig St., W.; 886 St. Catherine St., W.
  T. Eaton Co., Ltd., 325 St. Catherine St., W.
  Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
  Gladwish & Mitchell, 7 Cypress St.
  Home Films, Ltd., 1440 St. Catherine St., W.

Saskatchewan

Moose Jaw: Leonard Fysh, Ltd., 24 High St.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
  Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen: K: Kongsbak and Cohn, Nygade 2.
  V: Kodak Aktieselskab, Ostergada.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Liverpool: Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C. 2: Horne's Camera Mart, 58 Old Broad St.
  N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
  N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
  S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
  S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
    Service Co., Ltd., 289 High Holborn.
  W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
  W. 1: Bell Howell Co., Ltd., 320 Regent St.
    J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
    Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
    Westminster Photographic Exchange, Ltd., 62 Piccadilly.
      111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Tiranty, 91 Rue Lafayette.
  I: M. Assemat, 95 Rue des Petits-Champs.
  XVII: LeGrimoire, 182 Blvd. Berthier.

GERMANY

Berlin: Romain Talbot, Fraunhofer Str. 14, Charlottenburg 2.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
  Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
  Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
  Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
  Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
  Empire Book Mart, 160 Hornby Road.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
  M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
  M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
  Shueisha, 25, Kitahama 4 Chome, Higashiku.
  T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
  R. Konishi & Co., Honcho-Nichome.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
  Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
  Kodak Mexicana, Ltd., Independencia 37.
  "La Rochester," Av. 16 de Septiembre 5.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
  Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak (Australasia) Pty., Ltd., 681 Colombo St.
  Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak (Australasia) Pty., Ltd., 40 Princes St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
  Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

SCOTLAND

Aberdeen: James E. Henderson, Ltd., 164 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
  Avenida Conde Penalyer 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
  Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  Y. Ebata & Co., 33 Coleman St.
  Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
  H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
  Zulauf (Vorm, Kienast & Co.), Bahnofstr, 61

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Kisco, N. Y., during the past summer. On the program were, *The Exile* and *Spring*, two short photoplays produced by the club, a 600 ft., 16mm. newsreel, a 400 ft. film record of a stage presentation of *The Mikado* and *Incident* from the League's library. The screening netted the club a fair profit to be applied to film purchases for the next picture. At a recent meeting, *Electra* and *The Tell Tale Heart*, from the League's Club Library, were projected.

In Newcastle ■ In Newcastle-on-Tyne, an informal amateur production unit, working under the leadership of Fred S. Wearmouth and Arthur S. Greaves, is producing a feature length photoplay based on a fairy story written for the screen by Mr. Wearmouth. The story, telling of the delightfully impossible adventures of two orphaned youths, is being interpreted through a liberal use of trick work and cinematic effects. Great care has been exercised in the selection of costumes and settings to build up the effect of the action having occurred in that distant past where all tales of magic and fairies are laid. Mr. Wearmouth is directing the film and Mr. Greaves is photographing it. In the cast are Lorna Andrews, Frances Forster, Victoria Wilkinson, Guybon Andrew and Fred Dodds. The old world countryside of Northumberland offers them many beautiful settings.

Birmingham ■ A print of *Ethel's Operation*, recently completed by the Birmingham A. C. A., will be given to the League's Club Library. The picture, running 260 ft., 16mm., was scenarized and filmed with great care. Eight months were taken in production. Members of the Birmingham A. C. A. are very anxious to hear what American clubs and individual movie makers think of the picture and hope that those who see it through the library will write them, through the League, and give their candid opinions.

Bolton ■ The Bolton Amateur Cine Association has had a motor driven generator mounted on a truck body to supply current for lighting on location. The unit is adequate to produce all of the current needed and the Bolton club will no longer be dependent upon chance facilities. The Hon. Anthony Asquith is patron of the society; Thomas Booth, president; J. Lever Tillotson, J. P. Taylor, and C. Foley, vice presidents; G. N. Booth, secretary; S. C. Steele, treasurer.

Newcastle A.C.A. ■ During the summer, members of the Newcastle and District A. C. A. have been working on group productions in preparation for the contest to be held during the early fall meetings opening this month. The contest includes sections for photoplays produced by groups of members, individually made amateur films and films synchronized with sound.

Stockport ■ The longest of the four films now being produced by the Amateur Cine Players' Club of Stockport is to be entitled *The Secret Enemy*. P. Carrington-Peirce is the director; H. Winston Greenwood, assistant director; John Hidderley, cameraman. In the cast are Mrs. Q. Sinclair, Miss L. Hyde, P. Carrington-Peirce, A. L. Sinclair, A. Birkett, T. Aldred, W. Wood, T. Thorniley. One of the club's last year's productions, *The Last Gift*, has received many favorable notices in the press, being ranked as one of the best British amateur films.

Loan offers ■ In order to aid in the exchange of amateur productions between clubs in Great Britain, this section will list from time to time pictures that are offered by amateur movie organizations for loan to other clubs. Clubs in England may borrow the following films from the Newcastle and District A. C. A. by addressing the honorary secretary at Bolbec Hall, Westgate Road, Newcastle-on-Tyne: *The Regeneration Of Reggie*, 800 ft., 16mm., *Rosalind*, a romance of old Northumbria, 1200 ft., 16mm.; *Preference*, a romance of the Moors, two super reels, 9.5mm.; *All's Well*, produced by lady members, two super reels, 9.5mm. The Amateur Cine Players' Club of Stockport offers the following features on exchange with productions of other British societies: *The Emperor's Sapphire*, 1200 ft., 16mm.; *The Last Gift*, 450 ft., 16mm.; *Billy Of The Barge*, 400 ft., 16mm. To borrow these films address the honorary secretary, H. W. Greenwood, "Penhros," Beaufort Road, Ashton-under-Lyne, Ches. The Bolton Amateur Cine Association offers *The High Test*, a 16mm. feature production. To secure it, address G. N. Booth, Knowsley Grange, Heaton, Bolton.

Educational films

[Continued from page 538]

■ Again demonstrating use of the motion picture to record important sales aspects of mechanical performance which could not otherwise be shown, a film, which to make required suspension of the camera beneath a truck, has been produced by the Relay Motor Truck Company, Lima, Ohio. The film shows the truck at a standstill and, a moment later, traveling at the speed of twenty eight miles an hour, visual proof that the relay suspension drive on the truck eliminates vibration and damps out heavy vertical impacts thus being

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■ WE have a few absolutely new DeVry 200 watt projectors, complete with carrying case, reel and light cord. This projector formerly sold for $105.00 complete. We are offering this outstanding buy at this time, while they last, for $42.00 complete. We also have a very fine 16 mm. rental film library, both in sound and silent. Write us for *Rental Library Catalog.* W. W. KIMBALL COMPANY, 306 S. Wabash Ave., Chicago.

■ NEW and used equipment bargains. Several old style 200 watt Bell & Howell Filmo projectors in first class condition. Price $90.00. Liberal dealer discount; 1 Agfa Movex Camera *f*/3.5 lens, 40.00; 2 35mm. DeVry automatic cameras, perfect condition, $75.00 each; 1 Bell & Howell Eyemo, complete with case, $175.00; Model B *f*/3.5 Cine-Kodak, $40.00; Victor Model 3 turret head camera, new, complete with case, $125.00; Cine Ansco *f*/3.5 lens, new, $75.00; Agfa Ansco 16 mm. projector, new, $80.00; several types used lenses for Bell & Howell Filmo camera at a great saving. WILLIAMS, BROWN & EARLE, INC., *The Home of Motion Picture Equipment,* 918 Chestnut Street, Philadelphia, Pa.

■ FOR SALE—New and used 16 mm. sound pictures—comedies—cartoons, etc. Also used cameras, silent and sound projectors and amplifiers. Send for complete list and prices. PITMAN HOMOVIE SERVICE, 45 Summit Ave., Salem, Mass.

■ FILMO 70, *f*/3.5 Cooke, *f*/6.3 Zeiss Tele-Tessar 12 cm., two speed, focusing mount, Sesamee combination case, good as new, complete, $135.00; B. & H. title writer, $12.00; Kodascope B, black, with case, $125.00. Guaranteed. ILLINOIS CAMERA SHOP, Galesburg, Ill.

■ 3¾ inch *f*/3.3 Wollensak telephoto, $37.50; Velostigmat 1 inch *f*/1.5, $25.00; Dallmeyer 1 inch *f*/1.5, $30.00; Schneider 25 mm. *f*/2, $18.00; Hayden "Pan" attachment, $10.00, all for Filmo. L. B. WHEATON, Worcester, Mass.

■ ONE Filmo 70 "A" camera, 8-16 speed, 3.5 lens, with case, in A1 condition, $100.00; one four inch *f*/4.5 Wollensak telephoto lens, used, for Filmo 70 camera, $30.00; for Filmo 75, $32.50; one Bell & Howell continuous projector attachment, used for demonstrating, $65.00; one Memo camera, new, fixed focus, $17.50. JOHN P. CONBERE, 1227 West Walnut St., Shamokin, Pa.

■ COMPLETE PRINTING OUTFITS for movie titles, presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50, Meriden, Conn.

■ KODASCOPE Model B, brown, with kodacolor attachment and case, new, $210.00; model A, 250 watt, new, with case, $135.00; Model A, 200 watt, used, with case, perfect condition, $85.00; Model A, 200 watt, no case, good running order, $35.00. HARVEY & LEWIS CO., Springfield, Mass.

■ CAMERAS AND PROJECTORS for the home, school, church and business organization. Interesting literature free. D. F. ELDER & COMPANY, Dept. 10, Chelsea, Massachusetts.

■ NEW BARGAINS—Table Pathé beaded screens with stand, 14″ x 16″, $1.95; 30′ Pathex subjects, 49 cents; 60′, $1.00; Pathex cameras, 9½ mm., with leather carrying case, $9.85; 16 mm. camera, $11.50. TRY OUR PICK 16 mm. late new subjects, $2.75 100 foot. No lists. Specify comedy, travel, cartoon, etc. Also 400 foot. Hand driven projectors, 16 mm. 1932 model, $6.44; with motor, $11.94. MOGULL BROS. ELECTRIC. 1944 Boston Road, Bronx, N. Y. C.

■ RARE BARGAIN. Latest model Victor No. 5 camera and case. Never used. Turret front. Visual focus. Cost $245.00. Less lens, $150.00. Box 124, MOVIE MAKERS.

■ ONE Cabinet for Library Kodascope, with screen and tripod, complete, $150.00 list; price, $95.00; used as demonstrator only. BUTLER'S, INC., 415 Market St., Wilmington, Del.

■ PROFESSIONAL 16 MM. CAMERA FOR SALE. CAMERA WILL DO ANYTHING A LARGE PROFESSIONAL 35 MM. CAMERA WILL DO. EQUIPPED WITH: Four 400 foot magazines—Veeder counter—Tachometer counting accurately from eight to thirty-two frames per second—Reverse takeup to do double exposures and other tricks—Automatic fade—Footage counter—Three lens turret—Focus on film—One each 1, 3, 6, 9-inch lenses—Set of six Scheibe trick filters—Goerz bellows extension—Goerz professional iris—Compensating finder—Mask box—Professional De Brie tripod—Handy compact leather case. This camera is ideal for those requiring the best equipment and can be inspected by any responsible person or dealer as representative in New York city. Cost considerably over $3,000.00 to build. Will sacrifice. Write BOX 123, MOVIE MAKERS, for full particulars.

■ LATEST Model Goerz effect device complete with focusing scope, vignetting attachment, mask box, title holder, telephoto lens support, for Filmo, Victor, Cine-Kodak or Eyemo cameras. New condition. Bargain. CHARLES GRIMM, 391 Sutter St., San Francisco, Calif.

■ MODEL B Cine Kodak, *f*/3.5 lens, reconditioned, like new, with new case, $52.50. Model B Cine Kodak, *f*/1.9 lens, reconditioned, fine shape, with case for camera and film, $89.00. Model BB Cine Kodak, *f*/1.9 lens, brown leather (new), with case, $97.50. Model A Kodascope ($180), used but mechanically perfect, $85.00. Filmo Model 75, new, black and silver finish, with case, $67.50. Filmo Model 70 *f*/3.5 lens, used, brown sole leather case, list $175.00 (fairly good visual condition, perfect mechanically), also an extra 4″ Taylor Hobson *f*/3.3 telephoto lens, new, with 3x filter, list $59.00; price for whole outfit, $110.00. All guaranteed as represented or money refunded. WHEELER'S PHARMACY, INC., Springfield, Vermont.

■ EASTMAN Business Kodascopes 3, Model C in portable case with screen built in, equipped rewind reel, cord, one and two inch lenses; cost $90.00, sell $45.00 each; also two roller silver screens, size, 30x40 inches, encased in portable wood box; cost $20.00, sell $10.00 each; 6 Ray Bell 400 ft. 16 mm. reels illustrating manufacture and sale of Kari-Keen Karriers, sell $5.00 each; all material used short time in sales meetings; guaranteed perfect condition. AUTO TRUNK CO., 1700 Oak Street, Kansas City, Mo.

■ MARSHALOPTIC glass screen for rear projection, $42.50; reg. $60.00; Dremophot & Cinophot exposure meters, $2.00 each; Hayden audible footage meters for Cine-Kodak, $3.50 each; Dist meter for measuring distance, $6.00; Cane tripod, $5.00; 15 mm. *f*/2.7 Goerz Hypar lens, Filmo mount, $30.00; 1″ *f*/2.7 Carl Zeiss lens, Filmo mount, $15.00; 2″ *f*/3.5 Wollensak Cine Velostigmat, Filmo mount, $22.50; Kodascope C projector, bronze model, $35.00; Kodascope A projector, 200 watt bulb, $75.00; DeVry Model G projector, 200 watt bulb, $35.00; Ampro Model A projector, black finish, $110.00. WILLOUGHBY'S, 110 West 32nd St., N. Y. C.

FILMS FOR EXCHANGE

■ EXCHANGE your films, renew your library. For this service we charge $1.00 for each 400′ 16 mm. film, plus return postage, and smaller reels of 100 and 200 feet proportionately. Beautiful pictures in excellent condition are what we send you in exchange for your pictures which we expect to be in the same condition. For those that call evenings, we will screen any picture desired. We also rent to responsible people. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ EXCHANGE—Universal 35 mm. camera, tripod, and case, three lenses, A1 condition. Will exchange for 16 mm. Ampro projector. WATKINS STUDIO, 235 E. 45th St., N. Y. C.

■ TRADE—very fine thin model watch; strikes hours, quarters, minutes, cost $225.00, for Cine-Kodak. JOE BETTENCOURT, 246 College St., San Antonio, Texas.

MISCELLANEOUS

■ COMPLETE your 16 mm. pictures with printed titles, 35c each for 10 words; 3c each additional word. Free samples. MIDWEST TITLE SERVICE, 4304 Holmes, Kansas City, Mo.

FILMS FOR SALE

16 mm. short subjects (25 feet), complete with leader, title and metal reel, $ .75 each, three for $2.00. Send for list. ERNEST M. REYNOLDS, 165 E. 191st Street, Cleveland, Ohio.

recorded. 16mm. prints of the film, made for salesmen's use in portable projectors, have practically doubled sales, it is estimated by the Relay Motors Corporation according to a report in *Applied Photography.*

■ *An Auto Biography,* the safety film produced by Jack Lewis of Wichita, Kansas, for the Kansas Gas & Electric Co., continues to serve on the programs of civic clubs, schools and Boy Scout groups, being shown on an average of two times daily. This film, in conjunction with another Lewis production on the Wichita landing of Ford Air Tour planes, was recently projected at Gueda Springs, Kansas, as part of the Kansas Electric Company's public relations program. Five hundred people attended the showing, this number being twice the population of the town proper, and many of the audience had never before seen a motion picture, according to Mr. Lewis. *Flying Cadets* and an *Our Gang Comedy,* from a rental library, were also shown and Mr. Lewis reports that a fresh supply of films is kept on hand at his headquarters by exchanging familiar subjects for ones not yet seen, a service possible through several dealer libraries. Also, films secured from among those reviewed under *Free Films* are projected by Mr. Lewis in the extensive good will programs he conducts.

School ■ One hundred and eleven miles of film have passed through one 16mm. projector in the Aliquippa, Pa., High School in the past two years, according to Lambert E. Broad, head of the school science department. While this does not constitute a projection record, it is interesting to note that schools are keeping accurate account of their activities. The Aliquippa High School has only ten reels of film in its library but it makes good use of them and also is a generous user of free subjects. Films are used in the geography, science, industrial history and health classes. Also, during the last two football seasons, slow motion films have been taken of early games and have been used to show players their faults. "The use of these films in connection with chalk talks has been a big help to the coach in the development of the players," says Mr. Broad.

■ In the past eight years $4,500,000 have been spent by city schools for visual instruction, an increase of over one hundred percent for the period, and $1,000,000 of this total was spent during the year 1930, according to a survey made by the National Academy of Visual Instruction.

At the present time there are thirty five city school systems, twenty three universities, fifteen city museums, art institutes and libraries and several state museums which maintain visual education bureaus for the distribution of materials in their districts.

■ Prepared especially for the deaf, 16mm. educational "silent talkies" have been produced by Troy E. Hill, deputy district clerk, Dallas, Texas, bringing to deaf groups in a number of cities in Texas, Oklahoma and Arkansas sign language addresses on current events and religious subjects as delivered by instructors at institutions for the deaf.

Civic ■ On how sewage is treated by the Schenectady, N. Y., half million dollar sewage disposal plant, a 750 foot 16 mm. film has been recently completed by Professor E. S. C. Smith, Department of Geology, Union College, and City Sanitary Engineer, Morris M. Cohn. By means of extensive showings to acquaint citizens with this phase of municipal sanitation, the film has been instrumental in bringing to the attention of taxpayers a realization of the value of sewage treatment in the health control work of the city.

■ *Progressive Ohio*, eight reels, 16mm., is the title of an exhaustive production by League member Alwin E. Bulau, Columbus, Ohio, on the history, geography and points of scenic interest of the Buckeye State. The film, two years in production, demanded extensive research, the eighty eight counties of the state being cataloged for points of major import. In the introduction, showing industries and cities, the development of the state is compared with the growth of the buckeye tree for which it is nicknamed. Places of prehistoric note, such as Indian mounds, fortifications and petroglyphs, are next recorded together with pictures of Bill Moose "Crowfoot," last of the Wyandottes. The coming of the white man is then portrayed, pioneer developments, such as the early forts, being indicated. Next are scenes concerning the establishment of Ohio as a state, and early places of religious, educational and industrial import are pointed out. The first oil well in the world is then shown and the birthplaces of Presidents Grant, Hays, Harding and other national figures pictured. Civil War locations are included next and the industrial development which followed this war is then covered. Scenes portraying educational, industrial and civic development of today conclude the film which is probably the most comprehensive civic record yet attempted by an amateur.

Safety ■ On the "Safe and Sane Fourth," as conducted by the Wissinoming Improvement Association this year, a 16mm. film was produced by League member Comly J. Webster, Jr., Philadelphia, Pa., showing the distribution of flags, caps and noisemakers, the functioning of the parade, the Boy Scouts, the sports program, the evening's fireworks and other activities.

FREE FILMS ■ *These films, on 16mm. unless 35mm. is specified, are loaned free except, in most cases, for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired must be mentioned by titles. Do not send postage with request. When required, postage is payable on receipt of films, and, of course, films should be returned postpaid. Requests, as soon as received, are forwarded to distributors who fill them in chronological order. Specific dates cannot be promised. Films available to groups are so described and are loaned solely for showings to sizable audiences. In requesting such films, the type and probable size of audience must be mentioned. Films are not available outside the United States unless so stated. Any amateur may apply for films reviewed as this service is not limited to members of the Amateur Cinema League.*

■ *The Story Of The Airship*, one reel, 16 or 35mm., offered through courtesy of the Goodyear Tire & Rubber Co., reviews the development of one aspect of aviation from the beginning of American balloon making to the construction of ZRS4, world's largest Zeppelin.

■ *On Many Shores*, one reel, 16 or 35 mm., available in sound or silent version for group projection through the courtesy of the U. S. Navy Recruiting Bureau, portrays the adventure, travel and sight seeing possibilities provided by the Navy. Animation, interspersed between scenes of actual places, adds an amusing note.

■ *Meramec State Park*, 400 feet, produced by League Member Townsend Godsey for the Missouri Fish And Game Department and available to groups, shows such features of this park as wild turkey, deer and natural caves.

■ *School Police Of St. Paul*, one reel, 16 and 35mm., offered through Ray-Bell Films, Inc., shows a thoroughly organized school police system which should be seen by every child because of its safety first message. Available to schools and other groups.

■ *Big Deeds*, two reels, 16 or 35mm., offered through General Electric, portrays a trip through the main factory of this company and shows the manufacture of different classes of electric equipment. Available to groups only.

■ *Traumatic Surgery Of The Extremities*, four reels, reviewed through the courtesy of Davis & Geck, Inc., is a surgical film in which the camera follows the immediate operative care of an injury involving skin, muscle, tendon, nerve, vessel and bone.

This film, together with *The Relation Of Absorbable Sutures To Wound Healing* and *Surgical Treatment Of Peptic Ulcers*, each in four reels, previously reviewed in this column, is available on either 16 or 35mm. stock for projection in medical schools, hospitals and by accredited professional organizations.

35 MM & 16 MM
PROFESSIONAL PROCESSING FOR AMATEUR MOVIE MAKERS!

NEGATIVE DEVELOPING—REDUCTION — CONTACT PRINTING and ARTISTIC TITLING

Home from Long Beach and the Riviera, Lake George and Lake Como, trunks full of personal movies, movie makers who appreciate that the best reel can be spoiled by poor processing will avail themselves of the experience and skill of the Du-Art Laboratories, so that they may be proud to project a picture possessing the professional touch.

Du-Art FILM LABORATORIES INC
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"Cristus" the best motion picture version of the Life of Christ, in 7 parts, price $200.00. *OTHERS—send for list—Direct or thru your dealer.*

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NO PICTURE IS COMPLETE WITHOUT A TITLE

Professional Looking 16mm. Printed Titles. 25¢ and UP.
SEND FOR CATALOGUE AND SAMPLES
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Exchange your old film for one of the many interesting subjects available at Navilio's. Send your old film and $2.50. Write for list.

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400 ft. Subject.......................60c a day
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Send for information and membership blank

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Laboratory work is given the same care as our standard theatrical motion pictures. Ask your dealer about this new service—if he is not prepared to give you full information, write direct to

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Motion Pictures Since 1897
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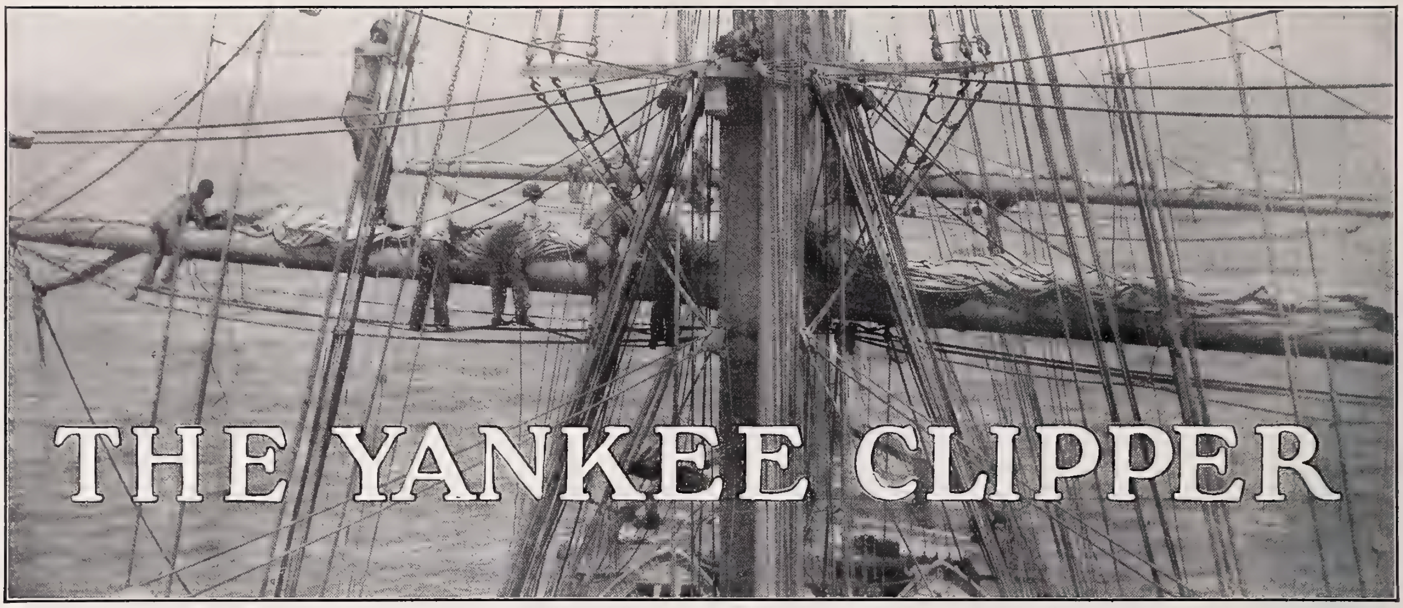
Dealer Inquiries Invited



Featuring William Boyd, Elinor Fair, Walter Long and Junior Coghlan

The captains of rival sailing ships, Yankee and British, meet in a Chinese port and, tea laden, sail simultaneously in a race to Boston for the supremacy of the seas and the future control of the tea trade. A typhoon, lack of water, mutiny, calms, through all of which runs the tender romance of the Yankee captain and his unwilling passenger. Magnificent scenes of the clipper ship era.

This is only one of nearly 500 subjects available from our Branch Libraries and Distributors in fifty-five of the Leading Cities of the United States and Canada

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But recommended because of extra advantages and economies afforded

RECENT REDUCTION IN RENTAL RATES
Non-members now rent at catalog rates. Members enjoy a 10% discount.

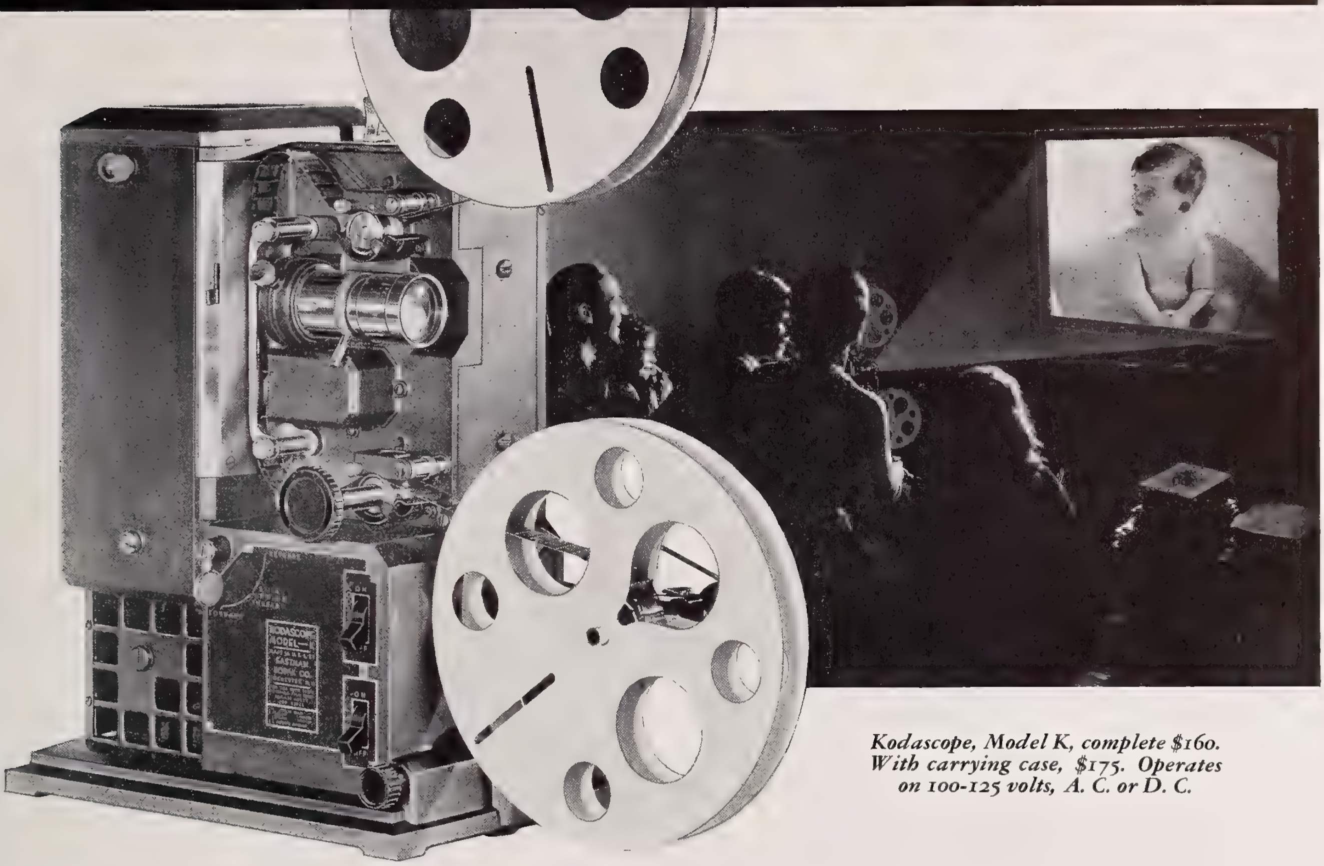
NEW ILLUSTRATED DESCRIPTIVE CATALOG
FOURTH EDITION
contains many new subjects, drops many of the older ones and reduces rentals of many others. 400 reels at average rental of less than 90c each! Average rental entire library (nearly 900 reels) only $1.09 each. You can rent twenty to forty reels for the cost of one!

ATTRACTIVE PROPOSITION
to Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No Risk. Send for booklet *How the Kodascope Library brought Prosperity to our Store.*

KODASCOPE LIBRARIES, Inc.
33 WEST 42nd STREET, NEW YORK
Subsidiary of Eastman Kodak Co.

Printed by W.N.U., New York

THEATER-LIKE PROJECTION
on your own home screen



Kodascope, Model K, complete $160. With carrying case, $175. Operates on 100-125 volts, A. C. or D. C.

KODASCOPE *Model K*

brings new brilliance to your pictures . . . makes projection easier than ever before.

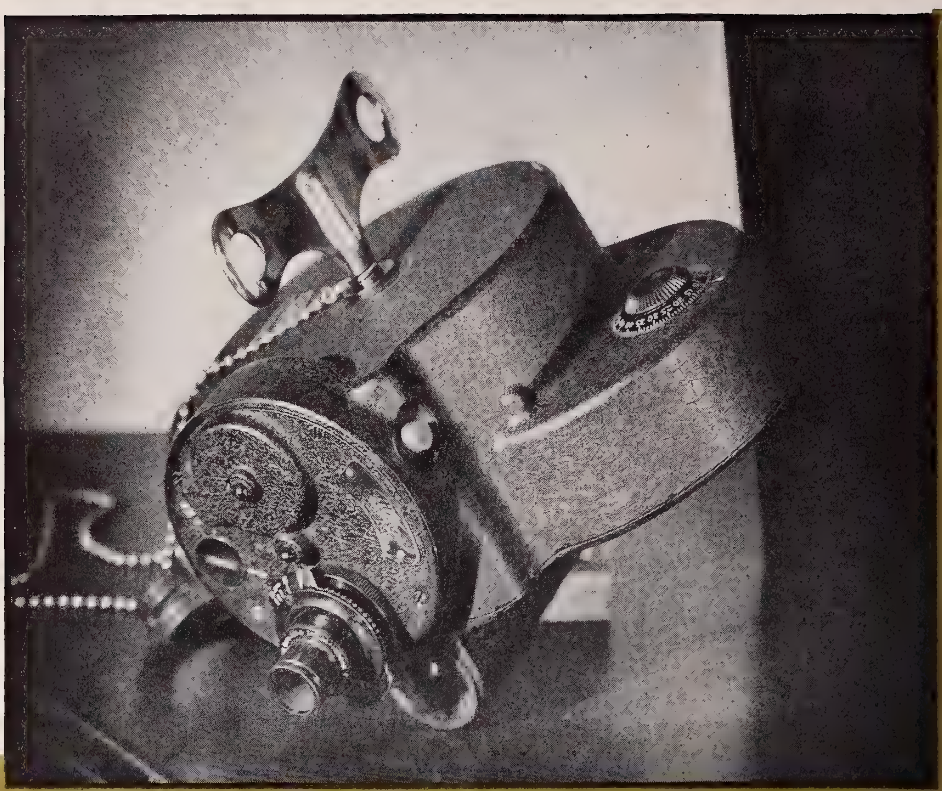
YOU'VE marveled at the clear, sparkling brilliance of modern theater projection...wished, no doubt, that you could flash your home movies on your own screen with equal brilliance and clarity.

Eastman engineers have developed a vastly improved projector...Kodascope K. Its optical system is of ingenious design to work in conjunction with a 260-watt decentered filament lamp. The efficiency of this system assures ample illumination for maximum screen brilliance.

Other improvements...other conveniences...you'll find listed on this page. Your near-by Ciné-Kodak dealer will gladly demonstrate them for you. See him today and learn why no other home movie projector at any price can match "K's" convenience and performance. Eastman Kodak Company, Rochester, New York.

NEW FEATURES OF THE "K"

1. Special 260-watt lamp and optical system provide maximum brilliance.
2. Light-trapped lamp house prevents stray light leaking into the room during projection.
3. Improved cooling system incorporates new type fan.
4. Receptacle for plugging in bridge or table lamp so that when Kodascope lamp switch is on, the room light is off.
5. Rewind release and brake assures tight winding.
6. Controls readily accessible on panel.
7. Lens mount permits interchanging of lenses of various focal lengths.
8. Illuminated ammeter is supplied as standard equipment.
9. Projection lamp and optical parts attached to hinged door of lamp house for easy cleaning and replacement.
10. Central oiling point lubricates most of the important bearings.



"What You See,
You Get
—With Filmo"

NO FILMO HAS EVER WORN OUT

From the rigors of New England winter to the climate at the bottom of a Brazilian coal mine is just an ordinary range of weather for this Filmo 70 Camera, bought in 1926, the companion of Edward H. Bauer, Consulting Engineer in Rio de Janeiro, Brazil. And today, this Filmo is giving its owner superlative service, helping him in his business as well as his play. Inspection shows it to be untouched by its rigorous life. Years more of dependable service lie ahead of it.

● The world is Filmo's final testing laboratory. Simulate as we will, in the Bell & Howell factory, conditions equivalent to ten years of use, weather at the poles or in the jungles, a fall from a ten story building—nothing quite proves Filmo's dependability so well as the hundreds of true experiences it has had.

Speaking of his veteran Filmo 70, Mr. Bauer says: "It has been traveling with us from the United States to Brazil, South America; has weathered the heat and humid atmosphere of the tropics, and has gone down into the coal mines of Rio Grande Do Sul. Regardless of temperature or weather conditions, we have always had first class service from the Filmo . . . It has been in the heart of the jungles of South America filming hydro-electric plants. The 'Old Faithful' Number 70 is still going strong, a fine running mate for my new Filmo 70-D."

Maybe you're not going to the Pole, nor yet to the Brazilian jungles, but you do want the movie camera that is unaffected by weather and jolts and rough handling . . . a camera that goes on serenely taking theater-quality movies, whether it's in your living room or on a mountain side. Such a camera is Filmo.

BELL & HOWELL FILMO
Personal Movie Cameras and Projectors

Write for full information, or ask your dealer to demonstrate Filmo for you. Bell & Howell Company, 1843 Larchmont Avenue, Chicago, Illinois. New York, Hollywood, London (B. & H. Co., Ltd.) Established 1907.

MOVIE MAKERS

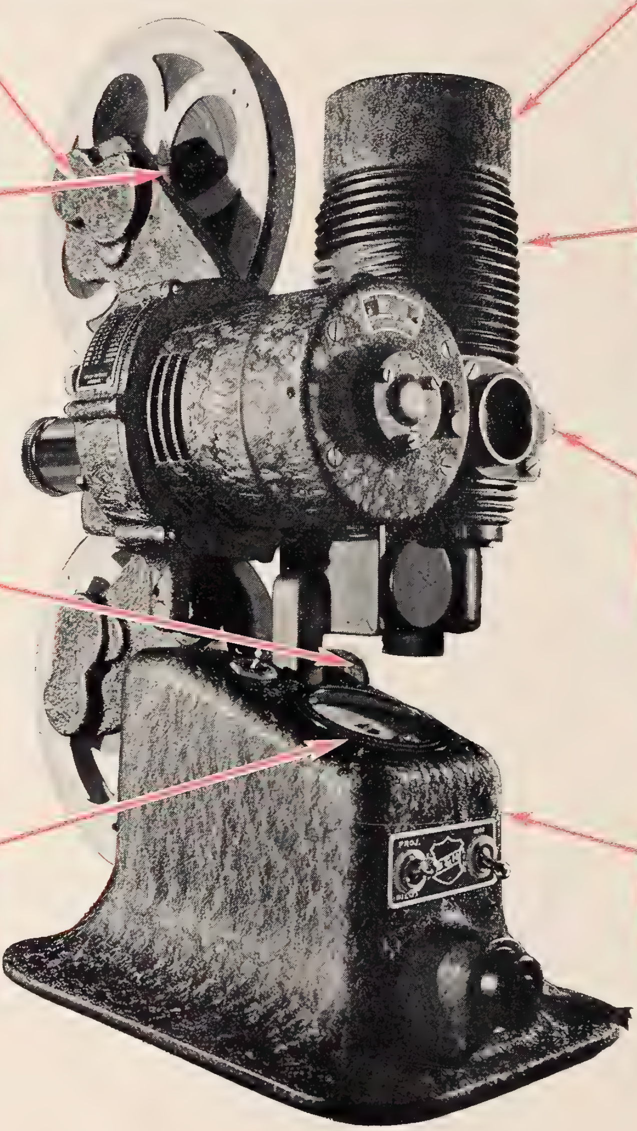
Magazine of the Amateur Cinema League, Inc.

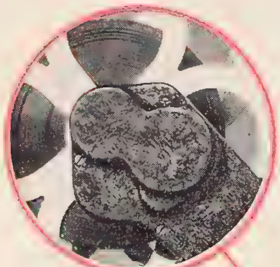
NOVEMBER, 1931

The Outstanding Achievement in Personal Movie Projection

FILMO MODEL J
100% GEARED PROJECTOR

Bell & Howell, for 24 years the leading professional movie equipment manufacturer, presents a 100% geared 16 mm. motion picture projector—the Filmo Model J. It is based upon the time-tried and proved Filmo Projector design, including the film movement mechanism which automatically frames steady, flickerless pictures, controls for reversing and for "still" projection, lens interchangeability, and adaptability to Kodacolor. Has amazing new lens which, coupled with its optical refinements, gives 30 per cent more light than the famous Filmo 75 volt, 375 watt Projector. See this new Projector at your dealer's today, or write for folder.



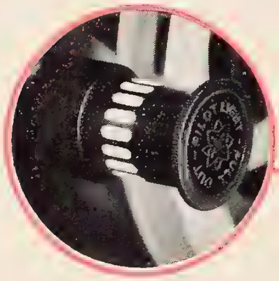


NO BELTS OR CHAINS. Feed and take-up reels are gear-driven.

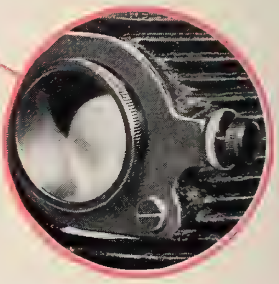
LAMP-HOUSE LIGHT-TRAP. No light cast on ceiling.

AUTOMATIC REWIND. Just press a lever and film is rewound!

AERO-TYPE COOLING. Radiation fins keep lamp-house cool.



BUILT-IN PILOT LIGHT. Illuminates threading mechanism.



REFINED REFLECTOR ADJUSTMENT yields brighter pictures.

ILLUMINATED VOLTMETER. Easily seen in dark.

TILT CONTROL. Easily accessible knob centers image on screen.

★ ★ Bell & Howell ★ ★ Filmo ★

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The Field Model

FILMO 75 . . *in a new pebble grain covering*

Yes, the same honest and sturdy heart beats beneath this new and serviceable covering of the famous Filmo 75. It looks every inch a Filmo and it *is* every inch a Filmo—a camera particularly useful for trips afield and at sports events because of its compact size and because it slips easily into the pocket of your overcoat. Takes a full complement of lenses, including telephoto. Variable viewfinder built in. And, with *f*/1.8 speed lens and special filter at $149.50, it is the lowest priced Kodacolor equipped camera on the market. With *f*/3.5 U. F. lens, $92; with case, $99.50.

The B & H Film Cleaner

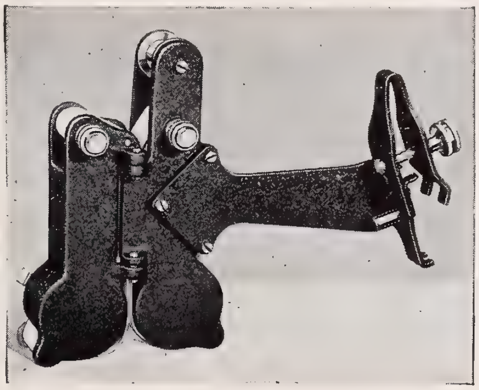
Maybe you *think* your films are clean but the new brilliance they will have after a trip through the B & H Film Cleaner will show you what you've been missing in projection results. This device attaches to the Filmo Projector in a moment, cleans during projection and does a thoroughly scientific job of it. Price, complete, as pictured below, $13.50.

The B&H Extra-Bright Screen

Give snap and sparkle to movies you thought were under or over exposed. The patented surface of the B & H Extra-Bright Screen has a marvelous reflective power and is especially effective for Kodacolor. Double frame, protecting projection surface during storage. 20 x 27 in., $21; 30 x 40 in., $39.

The Filmador—a Thermo-Humidor

Here's the final solution to all your film storage problems. Keeps moisture in with rubber sealed cover and minimizes moisture-absorbing temperature changes by insulating inner container from outside air. Filmador, complete, as pictured below, $5.00.



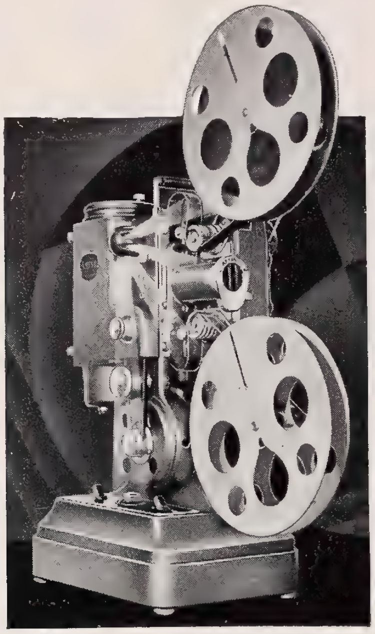
BELL & HOWELL

FILMO

Bell & Howell Company, 1843 Larchmont Avenue, Chicago, Ill.
New York, Hollywood, London (B & H Co., Ltd.) Estab. 1907

THE STORY OF AMPRO

NUMBER ONE OF A SERIES OF ADVERTISEMENTS TELLING THE REASONS FOR AMPRO'S RISE TO LEADERSHIP IN THE 16 MM. PROJECTION FIELD.



WHY Ampro's *design* is entirely different

Certain things are requisite to the satisfactory projection of motion pictures. Image *brilliance*—image *steadiness*—*projector* steadiness—and smooth control are prime considerations.

To build a projector that would fill these demands, when operated by the nonprofessional projectionists, was Ampro's aim. To build a projector with which *anyone*, under any circumstances, could show pictures with the smoothness and satisfaction that characterize a professionally conducted theatre screening, was a controlling thought when the Ampro was designed.

This required a new type optical system—a more efficient shutter—a different kind of movement—a new method of controlling the angle of projection—the grouping and simplification of certain controls, and the addition of several refinements heretofore not considered standard.

In constructing a projector to embody these requirements, the Ampro naturally took distinctive form. You will find this projector equally as distinctive in performance. Convince yourself by a visit to the Ampro dealer.

THE AMPRO CORPORATION, 2839 N. WESTERN AVENUE, CHICAGO
Distributors of Thalhammer Tripods—Craig Splicers—Rayflex Screens
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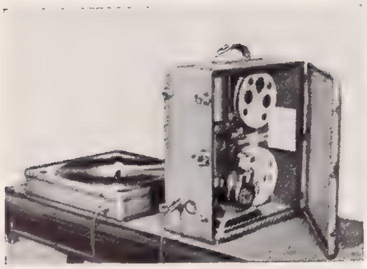

***The* AMPRO**
SOUND SYSTEM
is the completely flexible, genuinely portable equipment for 16 mm. sound on disc talking pictures. Gives real theatre performance with ease and smoothness. Price, complete, $575.00. Write for folder.

The AMPRO
PRECISION PROJECTOR

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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Forms close on 10th of preceding month.

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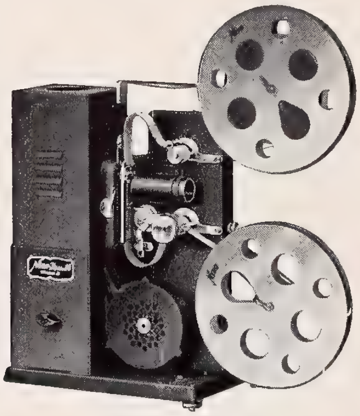
Good work takes time!

Nizo-Projektor 16, Mod. B for 16 mm. film and

Nizo-Projektor 9½ Mod. C for 9½ mm. film

So long expected are now on the market



Nizo Projektor

The Nizo-Projektor

has the following outstanding advantages:

- Brilliantly illuminated picture
- Straight and simple threading
- Easy handling
- Interchangeable film gate
- Reverse movement
- Still projection
- Readily portable
- Interchangeable lens
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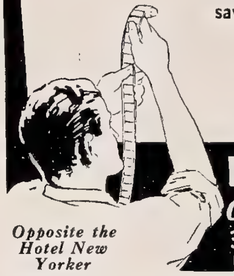

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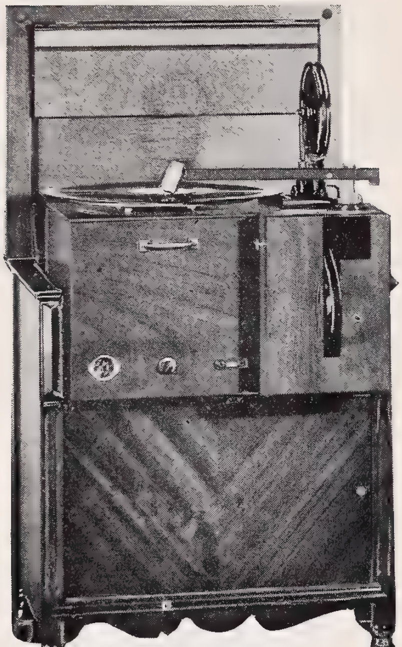

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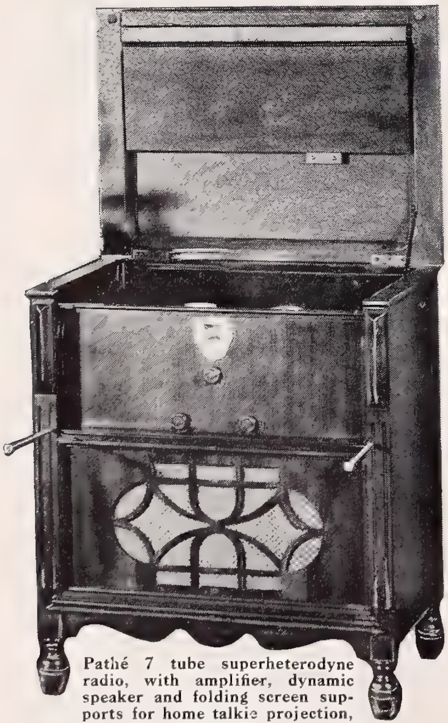

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Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ ARC FILM CO., N. Y. C. *Cristus,* elaborate motion picture version of the life of Christ, is offered in seven reels, 16 mm. Other films of this company may be had from dealers or direct.

■ BELL & HOWELL, Chicago, Ill. An extensive list of sound subjects is announced this month. Pathe's *Rockne Football Classics,* in which this famous coach speaks from the screen, portray moments of football history under the following titles: *The Last Yard, Hidden Ball, Flying Feet, Touchdown, Two Minutes To Go* and *Backfield Aces,* each complete on 400 foot reels with disks. Other Pathe 400 foot sound subjects are *Champion Makers,* a Grantland Rice Sportlight; *Bugville Romance,* an Aesop's Fable; *Sacred Fires,* Vagabond Adventure Series and *Sea Going Sheiks,* a comedy in two reels. Universal feature subjects are *Courtin' Wildcats,* Hoot Gibson; *The Climax,* all star; *Night Ride,* Joseph Schildkraut, each in six reels, and *College Love,* in eight reels. Oswald Cartoons, featuring the Lucky Rabbit, are *Hell's Heels, My Pal Paul, Not So Quiet* and *Spooks,* each a one reeler. A special is entitled *Broken Statues,* one reel with Benny Rubin. The Leather Pushers release, *The Knockout,* is an all star two reeler, *Hot And Bothered* is a Sidney-Murray subject in two reels. *Seeing Stars,* Sporting Youth Series; *On The Sidelines,* Collegians; *His Bachelor Daddy* with Sunny Jim, Universal Comedy, are each two reelers.

■ EASTIN FEATURE FILMS, Galesburg, Ill. Two new releases, each 100 feet in length, are *Scenic Grandeur Of The Yosemite* and *Geysers And Hot Springs Of Yellowstone National Park.* Other films emphasized are *Scenic Grandeur Of Glacier National Park, Wild Life In Yellowstone National Park* and *Yellowstone's Thundering Herd.*

■ EASTMAN KODAK CO., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare for the amateur projectionist. A new descriptive catalog is available upon request.

■ EMPIRE SAFETY FILM CO., N. Y. C. Sports, scenics, comedies and educationals in 16 mm. are among the offerings of this library.

■ FILM FEATURETTES, INC., N. Y. C. November releases of this library, composed of the famous Ufa subjects in 100 foot lengths, include *The Japanese Pearl Oyster, Ant-Gangsters, The Hermit Crab* and *Mount Etna On Fire.* A complete list may be had upon request.

■ HEMENWAY FILM CO., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

■ HOME FILM LIBRARIES, N. Y. C. Fifteen new 16 mm. features comprise the first fall offering of this rental library. Among them are numbered *Court Martial* with Jack Holt and Betty Compson; *Barnum Was Right* with Merna Kennedy and Glenn Tryon; *The Four Footed Ranger* with Dynamite, the wonder dog; *One Hysterical Night* with Reginald Denny; *The Climax* with Jean Hersholt; *Alias The Lone Wolf* with Bert Lytell. A new *1932 Catalog* is ready.

■ KODASCOPE LIBRARIES, INC., N. Y. C. Four new animal comedies, *A Tray Full Of Trouble, Snookie's Fresh Heir, One Best Pal* and *The Big Show,* featuring Snooky, chimpanzee comedian, are announced. Over 500 other interesting films are listed in a catalog now available.

■ PATHEGRAMS, INC., N. Y. C. Releasing both 9.5 and 16 mm. sound and silent subjects, this library announces sound films in these series: Knute Rockne Football Talkies, Pathe News, Pathe Audio Reviews, Pathe Features, Aesop's Fables, Grantland Rice Sportlights, Vagabond Series, Song Series and Two Reel Comedies. Silent subjects include Our Gang Comedies. Aesop's Fables, Cartoons, Grantland Rice Sportlights, animal, travel and thrill films.

■ REYNOLDS, E. M., Cleveland, Ohio. *New York Harbor* and *Rough Weather,* each one hundred feet in length, are especially emphasized. *The Gold Seal Catalog* is available upon request.

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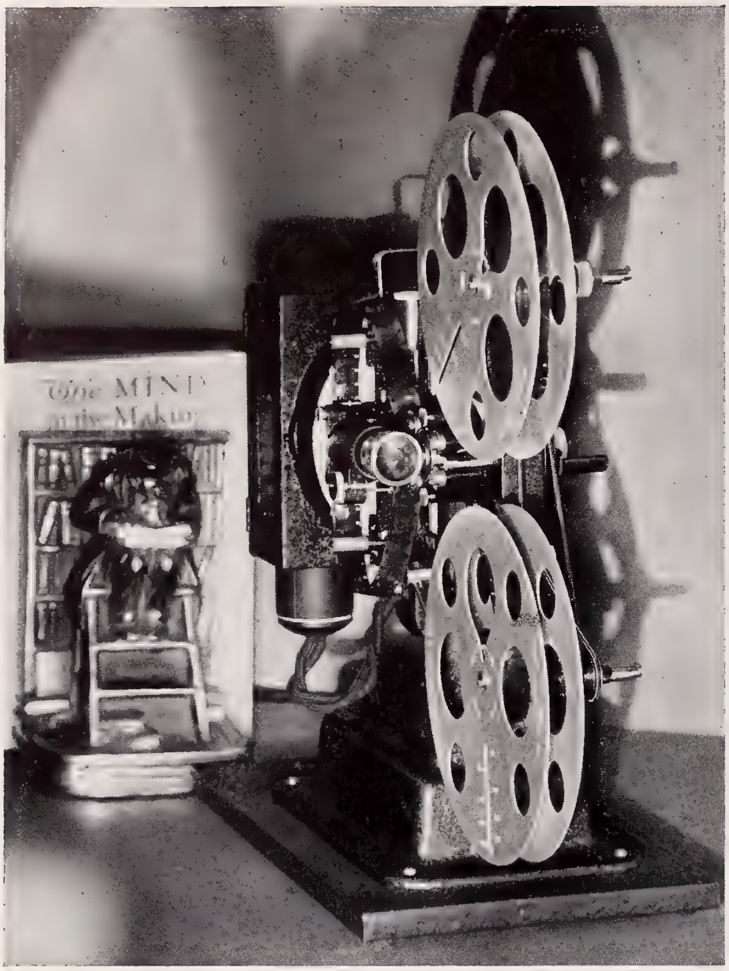

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The ten best

IN ITS next number, MOVIE MAKERS will list its selections for the ten best amateur movies of 1931. This distinction was inaugurated with December, 1930, MOVIE MAKERS and represents the result of a method that is simple and informal. During each year, many films come to the headquarters of the Amateur Cinema League. The majority is made up of pictures sent in by members for examination and suggestion. Some come from those who are not members of the League but who wish to sample the value of League service and others are brought in by those who believe that they have something of marketable value and would like to have that belief reinforced.

Members of the editorial staff of MOVIE MAKERS see these films and select the ten best from the entire grist that comes to the League's consultation mill. There are no rules governing the selection and no system of markings. Everything is done informally. It is obvious that the films which find their way into the final listing are those that, without let or hindrance to individual judgment, have impressed a majority of MOVIE MAKERS staff members as outstanding.

This listing is, in no sense, an Amateur Cinema League contest which would, necessarily, have to be much more formal and detailed in method. While it lacks the authority of a contest, it has something of peculiar value, MOVIE MAKERS thinks. The staff members of this magazine see, because of the films that flow through League headquarters, the largest assembly of amateur movies that can be critically reviewed. Processing stations see more footage but less of that footage is subjected to evaluation by experts and most of it is returned to the makers without comment. Therefore, this annual MOVIE MAKERS listing covers the largest available territory. Amateur movies are no novelty to the editorial staff of this magazine which works and lives with them year in and year out. For that reason, a film that the whole staff accepts as outstanding must be one of sufficient importance to arouse special interest in a group whose critical standard has been raised by the automatic process of seeing the average mine run of good pictures.

MOVIE MAKERS has made no effort, beyond one announcement about a year ago, to attract entries for this listing. In spite of that fact, several films have been sent in especially for consideration in this selection. The majority of winners of positions in the MOVIE MAKERS list will, presumably, have filmed without direct intention of placing in the best ten. It can be said, then, that the list in next month's MOVIE MAKERS will represent the judgment of fairly severe critics upon the largest reviewable group of films, chiefly made by those who were unconscious of competition purpose.

THE AMATEUR CINEMA LEAGUE, INC.,

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates MOVIE MAKERS.

The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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MOVIE MAKERS

The title is dead; long live the title!

KARL A. BARLEBEN, JR.

Most home movies are still silent and need its aid

MOVIE Makers may not give titles as much consideration these days as formerly because of the fact that the sound films which they see at the theaters do not require them, except in rare cases, and, of course, for "main" and "end" titles. Nevertheless, most amateurs' films are of the silent variety and, as such, naturally demand titles. Title making is not as difficult as many believe; instead, it is an enjoyable pastime, particularly during the winter months. There are many methods available to the amateur, some of them quite elaborate, employing lights, reflectors, title cards, easel and a mount for the camera. Other usages require merely a board upon which the letters are placed. It is suggested that the amateur try making his own titles and thereby derive both pleasure and benefit. Various forms of title cards have been suggested, among which might be mentioned the celluloid letters which are slipped into a corrugated title board. Then there are wooden block letters which can be placed at various angles and positions to form the wording. Another form of this type of lettering consists of metal letters which are magnetized and thus adhere to a metallic title board. There are also available plain metallic letters, then there are hand lettered titles for which the amateur, with a pen or brush and ink, prints or writes his own letters. All of these methods are satisfactory but, in all truthfulness, it must be said that probably the most all round, satisfactory type of title obtainable is the one that is printed in a printing press. Most professional titles are made in this manner. At first thought, the purchase of a printing press and a set of type might seem quite costly but, actually, a small press with sufficient type for average title work will not cost much more than ten dollars. Printed titles have the advantage, over other forms, of being uniform, smooth, sharp and clean cut.

In other words, there are no wavy or fuzzy lines such as are often found on the hand printed variety; also, each title can be made to conform to the style of the others. It becomes an easy matter to set the type for each title and make an impression with full confidence that the effect of the type will be exactly like that of other titles so made. The small hand press is employed to print these.

Any camera may be employed for making titles. It is necessary, however, to be absolutely certain that the title board squarely faces the camera. In the majority of 16mm. cine cameras, no provision is made for direct focusing and the finder must be depended upon but, when working so close to the object, the finder is no longer accurate and, for this reason, a certain amount of leeway must be figured in focusing. For example, on one camera, the view finder is approximately one and three quarters of an inch off to one side of the lens. The title card must, therefore, be pushed this distance to the right side so that the title will be included in its entirety on the film, or the special alignment gauge available for this camera may be used to good purpose. When the finder is above the lens, as on another camera, for example, allowance must be made by moving the title card in a downward position. A few trials will soon acquaint the amateur with the particular requirements of his individual outfit. Focusing, of course, must be critical as the majority of lenses are equipped with focusing mounts. This presents no great difficulty. It is, however, sometimes desirable actually to see the image as it will appear on the film and, if the camera is already equipped for this purpose, this may be done by use of a focusing prism made especially for this purpose. Such prisms are available and cost only five or six dollars. The prism is inserted in the gate of the camera. Thus the amateur is permitted actually to focus and line up the title in the gate before placing the film in the camera, which should be on a tripod during the operation.

Titled by Ralph R. Eno

The amount of light required for titling varies with the type of film used, the speed of the lens and the speed of the mechanism. Some cameras are equipped with half normal speed which operates at the rate of eight pictures per second instead of sixteen as is customary. With such cameras, it is advisable to use this speed and, thereby, gain in exposure. Two 200 watt lamps will be found sufficient with the lens stopped down to about *f*/5.6 at half speed while, with the new speed film and the same light source, the lens

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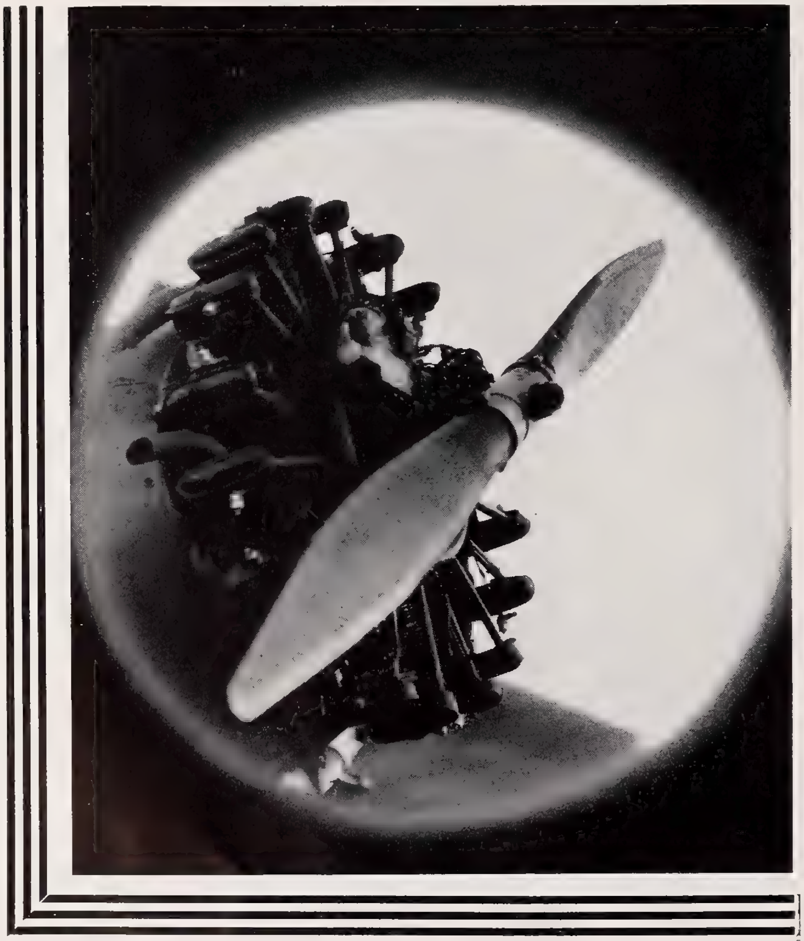
To fade or not to fade

ARTHUR L. GALE

An analysis of the proper use of this and other "effects"

THERE are several methods of beginning and terminating motion picture scenes besides the simple "cut." If the amateur movie maker's equipment is adapted for it, he may fade in or out on a scene, iris in or out or dissolve from one scene to another. But, in telling a story with a motion picture camera, each of these devices serves particular purposes and should not be indiscriminately used. To employ them excessively or to use any of them where they will not advance the story or strengthen it is less desirable than to make no use of them, for almost any story or subject may be told in movies with cutting and proper sequencing only. However, there is no doubt that, used in the proper place, these devices enhance the smoothness of a motion picture and its general effectiveness, be that effectiveness the selling of a product, entertaining family and friends or, even, presenting a straightforward record of people and events.

Harmony in iris "effect" and composition of subject is shown here



R. I. Nesmith

Of the three devices, perhaps the fade is most generally useful to amateurs because of its comparative simplicity and because almost any movie maker can closely approximate the effect by the use of a fading glass. In dramatic filming, the fade is chiefly useful as an indication of lapse of time. For example, if it is desired to indicate the passage of ten years, a slow fade out on the last scene of the earlier period, coupled with a fade in on the scene supposed to take place ten years later, will convey an impression of the lapse of time as forcefully as any method. The fade is equally useful for shorter lapses of time. Another general use of the fade is to indicate a story within a story. Fading out on a closeup of speaker's face and fading in on a scene representing the story he is telling is much more certain of getting the shift of the action across than is cutting from one scene to another. The fade out and in assures the audience that the following scene represents the speaker's narrative. Similarly, the fade is effective in indicating visions or memories. Fading out on a scene of a man dozing in front of the fire and fading in on the memories of his hunting trip or some similar train of thought exemplifies a use of the fade that applies to general amateur subjects as well as photoplays. In dramatic pictures, the fade is also effective in presenting the thought processes or reactions within a character's mind, although it is not as efficient in this respect as is the dissolve. Lacking the dissolve, it is the next best method. In any type of amateur film, fade outs may be used to indicate the end of a sequence. Likewise, they may be used to open a new sequence or train of thought. Employment of the fade for these purposes should be carefully scrutinized, for, in many instances, fading at the opening or end of a sequence may give a choppy effect, damaging the continuity of the picture as a whole. This is caused by the fade's tendency to produce a feeling of disassociation arising from the lapse of time or shift of subject it always implies. Hence, fading in and out between a series of sequences of very similar subjects would needlessly cut the film into a series of segments. On the other hand, if the sequences are long and deal with different types of subjects, the fade may add smoothness. In such cases, probably the fade out and fade in would be separated by a title. Of course, it is always safe to fade in at the beginning of a picture and to fade out at the end. The latter is more desirable but, certainly, neither should be done invariably. Never fade slowly out or in on subtitles.

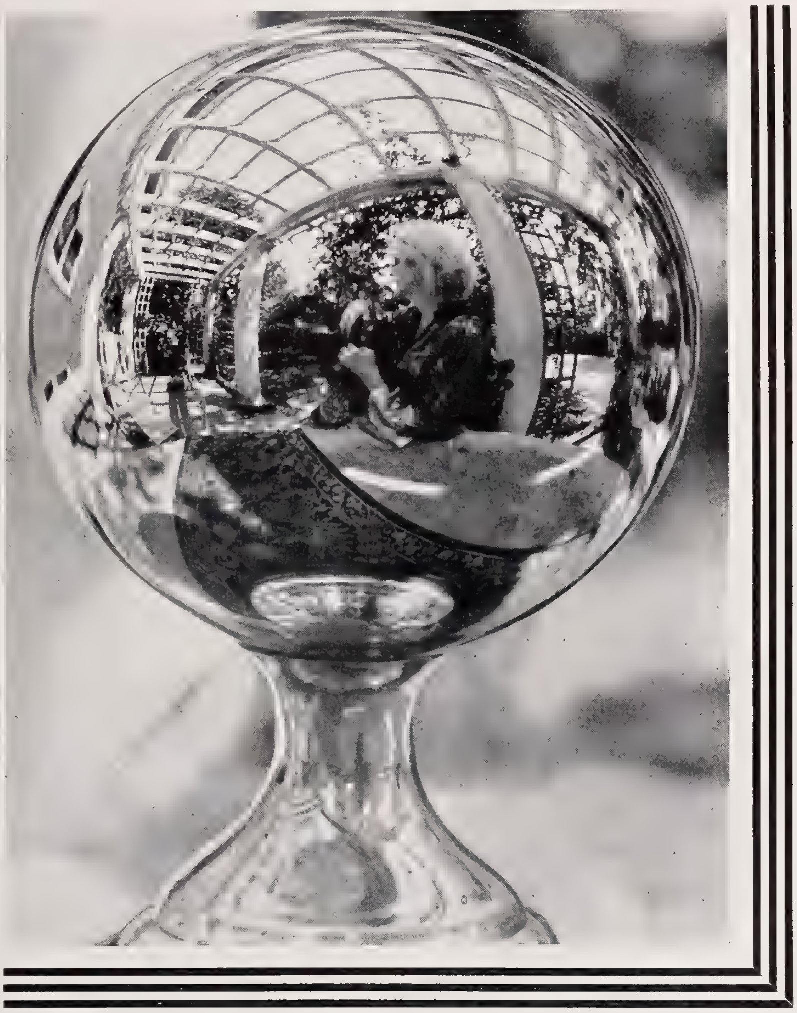
The iris is largely an ornamental device sharing something of the same properties as the fade. It will indicate a time lapse, a story within a story and a change of subject, although not as effectively as the fade. It is not useful in presenting visions or thought processes. The iris has a special advantage for, since it narrows down the field, it may be used to emphasize some particular subject or property within the scene. [Continued on page 620]

The clinic

RUSSELL C. HOLSLAG

Technical reviews for the amateur cinematographer

To reflect ■ By association of ideas, "to reflect" has also come to mean "to consider." Both the original meaning of the term and its important associate should be retained by the amateur cinematographer who would capture reflected images on film. A definite recurrence of interest in the effects to be gained by this novel form of cinematic activity prompts further comment on the subject. The first problem is that of focus, since, when images in curved reflecting surfaces are recorded, the curvature of the surface will affect the focusing of the lens. Hence, the best method for gaining accuracy of focus involves the use of one of the visual focusing devices which have lately appeared. Distorted images in motion, as seen in a curved, silvered surface such as a "garden crystal," give mysterious and intriguing effects on the screen and the solution of the interesting technical problems involved is, in itself, worthy of an amateur's mettle. Lacking a visual focus device, the camera may be set up on a tripod, unthreaded, in the operating position, and a small mirror or one of the gate prisms, sold for the purpose, may be used for visual focusing. The camera is then threaded without altering its position. As to exposure, a good meter will give the correct value or, in estimating, it must be remembered that the reflecting surface will absorb a certain amount of light and the lens must be opened accordingly a half stop over the estimated exposure. Curved reflecting surfaces are apt to concentrate the light areas, so it is best not to have too much sky reflected. The illustration shows an interesting effect produced by Mrs. L. S. (Nella R.) Galvin of Lima, Ohio, using an ordinary garden crystal. The dis- distorted pattern of the pergola is particularly striking and it is almost impossible to locate, in the reflection, the camera which took the picture.



Nella R. Galvin

Movies can mirror magical reflections in a garden globe

Conveniences ■ For making good black markings on metal film cans for labeling and identification purposes, use lithographers' crayon, which comes in pencil form and may be bought at art or stationery stores. The marking made with this crayon is heavy and black, stands out well on the metal and is fairly permanent, although it may be scrubbed off if desired. The crayon is also useful for writing the film title on the usual matt film leader, as it is plainly readable. Do not accept the soft, black, wax crayons as a substitute, since these are not satisfactory with metal.

■ An ordinary, small paper clip will serve to hold the outer end of the film on a roll in a very satisfactory manner. Slip the clip over the end of the film and slide it around the roll for one turn. It will then be in a position so that the outer, loose end of the film can be tucked underneath and held securely.

■ A little book of lens cleaning tissues which may be bought for ten cents from photographic stores is a great convenience for keeping lenses and filters clean (as well as the camera owner's glasses if he wears them). The tissue book takes up no extra room as it will tuck in flat in any convenient space. This will prevent a fingermarked or fogged lens or filter which may easily ruin the "snap" or clarity of a picture.

■ For rewinding and handling panchromatic film for any particular purpose (such as double exposure), a special bulb may be purchased for a small sum and this bulb is in itself a darkroom lamp. It is coated with a special composition which shows as a dim, green light when the bulb is lit and gives surprisingly good visibility in a dark room after the eye has become accustomed to it. In rewinding or examining unexposed film, perform the operation in as short a time as possible, make sure the room is otherwise dark and do not bring the green light too near the film.

■ In default of a picture [Continued on page 621]

Packing with Mrs. Pepys

NELLA R. GALVIN

Her jottings on the travail of traveling the tripod trail

Dear Diary ■ Up at the milking hour against journeyings to Manhattan. In rebellious mood at the decree of the Spouse that the Child and I travel by motor car. Amazed at my forebearance in accepting such dictum, gave scant attention to packings of necessities. In fact, threw things into the Oshkosh. Thence, with quickened interest, below stairs to the studio. Reconnoitered 'mongst movie equipment with calculating eye as to the number of pieces the Offspring would tolerate en route. Rejected the screen, as, perhaps, too cumbersome. Howbeit, would fain make trade for a new one. Used mine will power in selection of the smaller of the two tripods. A diplomatic, if inadequate, choice. And packed a neat satchel of gadgets for filmings of rare views of the Greate Metropolis. Saved space therein for a few extras I hope to acquire. Set out the cameras, one to be fitted to a precision lens, the other, mayhap, to go in bargain for a late model. Realized, in some trepidation, that the projector is scheduled for servicings and thus, of necessity, to accompany us. Nice, tho, to have it to while away long lone hours in an hotel room. Made mental note to insist upon quarters with plain white walls. After several round trips, arrived at the carriage entrance with my garnerings. Sat me down on the projector case to catch my breath, meanwhile entertaining lurking fears of difficulties at wayside inns. Mused, wrathfully, over the workings of the male mind which had planned our mode of transportation and had brushed lightly aside my preference for the comforts of train and trunk. And so, failed to note the return of the Child. She in fine fettle over purrings of a motor, but newly armoured with gasoline, oil and aqua.

"Where are you going with all that stuff?" demanded She.

"What was it Ruth said to Naomi? 'Whither thou goest I will go—' " quoth I, in brave jocularity, but the Child merely gazed at me as at one slightly daft, if not yet entirely bereft of reason.

How drab life must be to one bereft of a sense of humor. The Child, alack, leans, at a forty five degree angle, toward the paternal seriousness. In fact, she announced, in no uncertain tone, that she had at no time seen need for me to travel o'er the country loaded down like unto a surveyor. That, so accompanied, I would have no need of her society. I had not deemed it a purely social problem. Unabashed by my silence, she barraged on—machine gun questions, beginning, "Where? What? Why? and How? Oh, for the days," she rasped, "when we traveled with a handbag apiece."

"And on the *train*," I supplemented. "Have you, by any chance, forgotten the years I journeyed light and was thus enabled to tote your overflow of hat and candy boxes, books and what not? That's gratitude!"

E'en so, there was a modicum of truth in her statement that we might be crowded but I briskly set about to prove that, with ingenuity, the picture puzzle process of fitting bags to storage could be accomplished. Talking to myself, as is my wont, I bewailed my lack of observance, at the time the car was purchased, of the meagerness of said storage space. She suggested that, perhaps, it had escaped my mind that the car had been bought *before* I took up movie making. Decidedly waspish, methought, so ignored her jibes. We all talk too much and, besides, it was necessary to direct my attention to the precision process of placement of luggage. Lost my balance, at this juncture, and dropped a camera upon the kitty who had crept, unbeknownst, into the reserved space. The feline's voluble remonstrance was in no way assuaged by the Child's overdone display of sympathy. Whilst rubbing my scraped elbow, I suggested she take the cat as he fitted the cavity better than did the camera. Laboriously removing my bags, *et cetera*, burdened as I was, I managed to walk with fairish dignity and aplomb toward the house.

"Mother," called the Sprout, "Why can't you send the outfit by express? Every bit of it came that way."

What need to repeat to so perverse a mind what I had oft told her, that I feared damage to delicate adjustments? Inhaling a quick retort and additional deep breathings, the better to insure poise, I remarked gently that it would be much simpler to pack and ship a trunk, thus assuring the arrival of our raiment in adequate and freshened state. I was shocked beyond measure by her reaction to the suggestion, out of all proportion to the small stint of transferring apparel from cases to trunk. Surely a more orderly and complete an assembling. Then, too, I would thus have a drawer therein for films. Necessary for showings in the City. Shocked, too, at the violence of her protest. After all I am a *mother*, if but hers. Entering the house, I sought solace in my MOVIE MAKERS and gazed longingly at the fascinating gadgets displayed within its covers, things which I had hoped soon to see in the flesh, as it were.

The Child approached and spake, "You won't travel by motor without the equipment; you say you cannot travel in a Pullman section with it, so, if you are willing to part with that ten dollar gold piece you've been hoarding, we'll take a compartment. I, of course, will make up the difference. Altho," she appended, "what you really need is a baggage car."

True there are goadings,

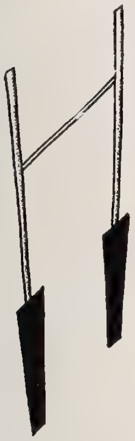
[Continued on page 615]

Cine touchdowns

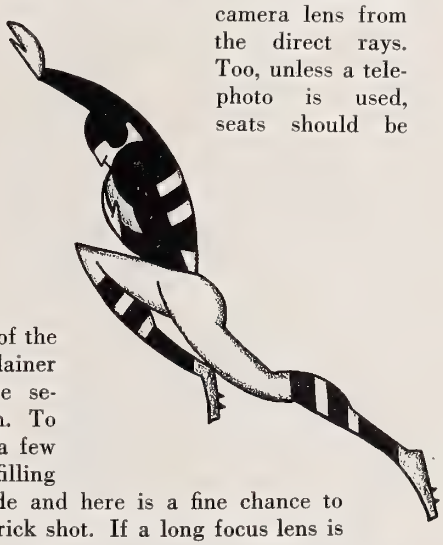
KENNETH F. SPACE AND DONALD BRADY

How football fans may score them with a camera and care

THERE is a zest and sparkle in the air which presage that King Football is about to come into his own. Interesting and thrilling football films are not difficult to make if some of the conditions to be encountered are known in advance. To begin, having decided upon the game to be filmed, a football should be borrowed from one of the neighborhood boys and the names of the opposing teams, together with the date and place of the game, should be lettered upon one side of it with white chalk. The ball should then be placed upon the grass or on some neutral colored object such as a grey blanket and a closeup made with sufficient footage so that, while shooting, the wording can be read slowly twice. Then, by rubbing this lettering off and writing *The End* on the ball, filming it in a similar manner, novel and appropriate main and end titles will be secured for the film and can be spliced in later. (Remember that the diaphragm must be opened up one stop over the normal for closeups.)



Seats for the game should be selected so that the sun, when it sets, will be back of them. This will protect the camera lens from the direct rays. Too, unless a telephoto is used, seats should be well toward the front of the stand so that a plainer screen image will be secured upon projection. To begin actual filming, a few shots of the rapidly filling stands should be made and here is a fine chance to work in an amusing trick shot. If a long focus lens is used, the camera should be mounted upon a tripod and focused on some comparatively empty portion of the stadium. Two or three feet of film should be exposed and the camera left on the tripod for a few minutes until some more spectators have been seated. Then another two or three feet should be shot. By repeating this a few times, the effect on the screen will be that of spectators appearing as if by magic.



In regard to exposure, if the sky is clear and the playing field is in bright sunlight, *f*/8 will be the correct exposure for normal "pan" film. If light clouds partially obscure the sun, *f*/5.6 or 6.5 should be used and, on cloudy days, *f*/4 or 3.5. It should be remembered, however, that most games start around two or three in the afternoon when the sun is already declining and that, in the later periods, part of the playing field will be in shadow. It will be necessary then to open the lens a little wider as the game progresses. The new speed film will greatly help in these later shots.

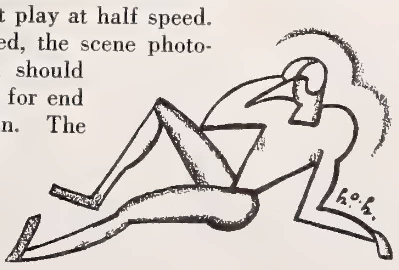
It is time now to make a few shots of the cheering sections and bands and, a little later, of the teams as they come on the field. The kickoff, the catch and the run back should be shot and, next, several of the plays. Filming a play after it has begun should be avoided except in the case of a spectacular one, as this creates a disjointed appearance on the screen. While the players are standing in position, they should be sighted through the finder and, when they crouch over, the filming begun and continued until the play is over. After a few scenes of this type, unless seated close to the playing field, it is advisable to shift to a long focus lens for some closeups. A two inch lens is also valuable for many long shots.

Care must be used in handling the long focus lenses. It is possible without a tripod to use a two and possibly a three inch lens, provided the filmer at all times keeps the player carrying the ball in the center of the finder. For absolute steadiness with lenses of greater focal length than these, the use of a tripod is essential and it would considerably improve pictures taken with the three inch lens. As a general rule, the same exposure is given with a long focus lens as with the regular length but a little overexposure is preferable to underexposure. In telephoto shots at football games, as well as close views with the regular lens, when light and lens speed permit, the camera should be used at the speed of twenty four frames a second or at double speed (thirty two). This will slow up the plays so they may be more readily followed on the screen and it will also iron out jerks resulting from "panning" with the telephoto. After several plays have been filmed with the telephoto, the one inch lens should be put into position while waiting for a pass or a kick. A pass usually takes place when one player of the advancing team falls back some distance from the rest. If this position is taken on the fourth, or last, down, however, the possibility is that it will be a kick.

In using different lengths of lenses during a game, two methods are employed. If the camera is equipped with a turret or revolving front, it is possible to make lens changes quickly to vary shots. In the event that the lenses must be removed to change them, it is more convenient and involves less danger of dropping and perhaps injuring a valuable lens if all the long shots are made at one time and the telephoto shots at another. It is well to secure shots of the score board, if possible, at the end of each quarter. It should be remembered, however, to take most of the shots of the play during the first half when the light is best, though some reserve film should be held.

So far, it may be assumed, about a hundred and fifty or two hundred feet of film have been shot. As a general rule, three hundred feet will be a good length for one game, so a few humorous trick shots might be attempted. One might be the filming of a play at sixty four frames per second (slow motion) to be followed with a shot of the next play taken at normal speed but with the camera held upside down, this trick sequence to be concluded with a shot of the next play at half speed. When the film is edited, the scene photographed upside down should be cut out, turned end for end and spliced in again. The series will then appear with the men advancing as if weighted down.

[Cont. on p. 616]



Scenarios for superspeed

FRANK R. KNIGHT, JR.

Ideas for indoor movie making with the new fast film

NOW that movie makers have become more or less accustomed to the possibilities of the fast film, the approach of winter takes on a new significance. Those parts of the family film library, so long left blank, can now be easily filled with most important shots, for surely there is no site so productive of worthwhile films as the interior of the home. So here is an outline of a type of picture that can be made with ordinary lighting—an all closeup film that will appeal to friends as well as to the family. This example might be called *Baby Breaks Loose* and there is more than a hint of realism about it, too, for it relates what every youngster seems to think about and what every mother is often convinced every youngster thinks about. If shot, it is an amusing domestic documentary film.

The plot calls for the destruction of one or two items, nothing costly, although no great cinematic epic has yet been achieved without some sacrifices. Pick out some badly cracked plate, drop it "kerplunk" on the floor and make a closeup of Baby on all fours alongside of it. Then attract the youngster's attention to some other part of the room and film him while he turns about. Now make a shot of Mother at the telephone talking animatedly. If possible, get a shot of Mother's best friend at her telephone. Follow this with one of an overturned scrap basket and show Baby extracting its contents, then another shot as he leaves for his next scene of destruction. This time it is Dad's slippers. Baby slides his hands into them and moves majestically from the scene preceded by the ludicrous slippers. Cut in another scene of Mother at the phone; next, one of Mother's old hats on a chair is seen. Baby comes into view, pulls the hat off the chair and clamps it on his head. Then a chubby hand lifts a book from the bookcase. Make a series of shots as Baby's interest in literature develops and book after book is removed from the case until he is almost completely surrounded by them. This is done by removing a few books at a time and stacking them around the child between the short shots. Then film him as he bursts through his seemingly self erected fortress and, still equipped with the slippers, disappears from view.

Baby, chuckling, is seen peering from the open doorway

Ewing Galloway

Now we see his hands as they turn on the faucets in the bath tub. The water is shown pouring out and partially filling the tub. Then Dad's slippers are seen floating about the tub. (It's really time he had a new pair anyway.) Show baby chuckling to himself. Back to Mother at the telephone. She smiles, nods and hangs up. As she turns about, a look of horror comes over her face and she is seen to utter an exclamation. Baby turns a startled face, apparently in her direction. A sharp whistle from one side will produce the desired effect.

At this point the wheels of a car are shown rolling to a stop in the drive, a hand is shown pressing a horn and, in a medium shot, Dad is shown climbing out of the car. Mother comes to the door, her expression indicating that she has been through a lot. Baby, chuckling, is seen peering from the doorway. Mother, with gestures, describes the carnage that awaits within. Dad tries to pacify her.

While they discuss matters, Baby hurriedly brings order out of chaos. He first replaces the papers in the basket, an effect which is achieved by turning the camera upside down and filming him again as he extracts the papers. Turn this scene end for end in the reel and resplice to secure the effect of reverse action. Mother's hat is returned to its chair in the same manner. Then Baby points commandingly. This gesture can be obtained by holding something he wants just out of his arm's and the camera's reach. The plate is seen miraculously to reassemble itself. This effect can be secured by gradually moving the broken pieces together and flicking the exposure lever between moves. When it is almost united, sweep it up and, without moving the camera, make a

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Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

Members' films ■ No amateur movie club activity is more important than the regular screening of members' films. Any movie maker will benefit even from the casual comment of fellow cameramen on his films and, when discussion is organized and club members give careful and critical attention to the pictures being projected, the value of their comments is doubled. For that reason, to treat the projection of members' films as a program filler or to delay it until so late in the evening that the audience is restless and ready to go home, is to slight the most important field of service a club can offer. For the same reason, program committees should search for methods of stimulating interest in the screening of members' pictures and of varying the manner of their presentation. One of the best methods is the informal contest, judged by the votes of members present at the meeting. Prizes may be offered or not, as the club elects, but, if prizes are offered, they should be inexpensive enough to permit an informal contest once a month or at least once every other month. A roll of film is an excellent prize for such a contest. A variant is regularly to select the month's best amateur film and to substitute the honor of the recognition as maker of the month's best film for a prize. In that case, the names of the members who win this honor each month might be inscribed on a placard in the club rooms and, at the end of the club year, the member who takes the position the greatest number of times might be awarded a special prize. A similar plan is to prepare a club leader and to award it as a prize to the member who submits the best film of the month. It is curious that more clubs have not made a special club leader. Although several clubs have spent a deal of care on monograms for stationery and club news sheets, so far only the Philadelphia Amateur Motion Picture Club has planned a leader. Such leaders need not be animated like the A. C. L. leader; an attractive background and neat lettering would be entirely satisfactory. In addition to their value in encouraging members to bring their films to meetings and in giving the screening of these films extra significance and interest, regular informal contests prepare a club for a contest with some other club. So far, this is the most exciting of all movie club activities and it is certain that, this year, there will be an even larger number of interclub contests than there were last year.

South Sea romance is subject of Taft, California group

Winter programs ■ Each year a larger number of amateur movie makers edit and title their films and, hence, each successive year, editing and titling are more broadly useful program subjects, serving a larger number of club members. Discussions and addresses on editing and titling should include the arrangement of scenes and the wording of titles as well as the mechanics of editing and the technique of title making. Perhaps some active member of the club may be prevailed upon to make a "before and after" editing demonstration reel that will illustrate the methods of sequencing and building up continuity. If this cannot be managed, some picture made by a club member might be selected and sent to the League's continuity consultant who would return it with a general survey on the editing. This reel could then be screened, followed by a reading of the critical comments and then by an open discussion of the points raised in the critique. This plan could be substituted for a speaker.

The fast film ■ Immediately following the appearance of the new superspeed film, several clubs changed their program schedules to include demonstrations and discussions of it. However, many other clubs were already in summer recess and, for these clubs, a demonstration of the new fast

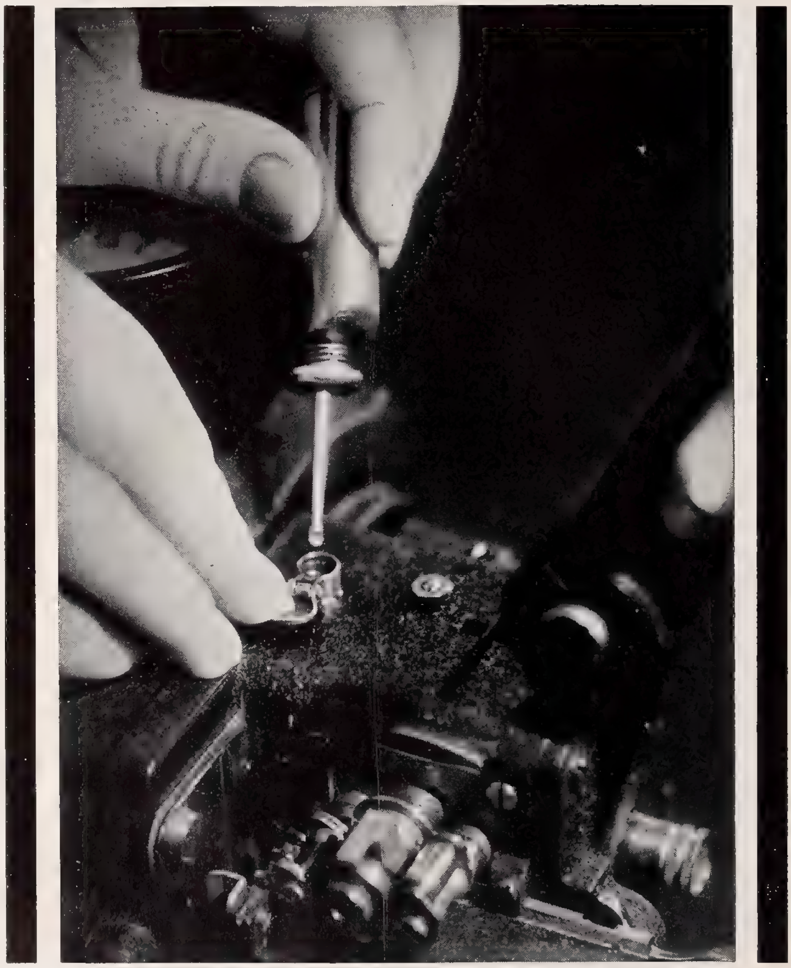
[Continued on page 612]

Perfecting projecting

DOUGLAS H. TRAFTON

Like genius, it means an infinite capacity for taking pains ---

THE object of this article is to stress the importance of perfect projection and at the same time to emphasize the care every projector should be given. This care cannot help but improve screen results. One of the first things is to prepare the projector for a show. This means to go over the entire mechanism and thoroughly oil all moving parts. The importance of oiling cannot be put too strongly. Because of the intense heat which emanates from the lamp housing, the oil tends to become thin and lubrication is necessary after about every 2000 feet of film has been shown. There are many different kinds of oils which may be used but usually the manufacturer has a special oil which is recommended for the particular projector. In no case should anything but the very finest of oil be used on either camera or projector.



Arthur A. Hebert, Jr.

Equally important is cleaning of the lens and aperture plate. Because of great magnification, any particle of dirt on aperture or lens will be many times enlarged and give the picture a fuzzy appearance. Most any soft, lintless material may be used to clean the aperture plate since the latter is made of metal and is not easily scratched. The cleaning of the lens is a bit more exacting. Even materials which appear to be soft are often scratchy and should never be used. It is much safer to use special lens cleaning tissue which may be obtained for small cost from most photographic dealers or direct from lens manufacturers, bound in convenient book form.

Another factor which should be given consideration in tuning up the projector is that of illumination. So many take it for granted that the light source is always correct. This attitude should not always be assumed even if a prefocus filament lamp base is being used. For almost every projector on the market, there is a special lamp with a special filament. For example, a lamp designed for one projector may not work properly in another or vice versa. These lamps are designed by engineers in electrical laboratories and will only give their full amount of illumination at one point. Checking up on this point occasionally will give a considerable increase in projection quality. In general, unless a special optical system is provided, nothing less than the 200 watt rating should be used when the 16mm. picture is to be more than thirty six inches wide. Direct lighting exceeds indirect lighting since a certain amount of reflected light is absorbed by the plane surface of the reflector.

The projector is now ready for starting and, at this time, there are a few things that should be given thought. After a projector has remained unused for one or more hours, it is termed cold. A machine in this state will start more slowly than one which has been running for a half hour or more. This is because the oil has become slightly stiff and, until it is warmed up, more power is required to operate the mechanism at the proper rate of speed. For this reason, it is advisable to have a speed control which will reduce the power as the mechanism limbers up. On the majority of projectors, this speed is controlled by a rheostat; on others it is governed by a friction clutch. By all means, a projector should be equipped with some type of speed control or presentations will lack uniformity.

When thoroughly accustomed to the mechanism, it will be possible to thread a cold projector, start it and, as the mechanism warms up, step down the power little by little and maintain uniform speed throughout the entire reel. Many projectionists are able to tell by the sound of the motor just how fast the film is traveling. Others can tell by watching how the picture looks on the screen.

The importance of oiling cannot be put too strongly

A very useful accessory which will afford the user no end of benefit is a small opaque shutter known as a douser. This may be made by the projectionist or may be purchased for a small sum. From a piece of tin or aluminum five inches in length and two

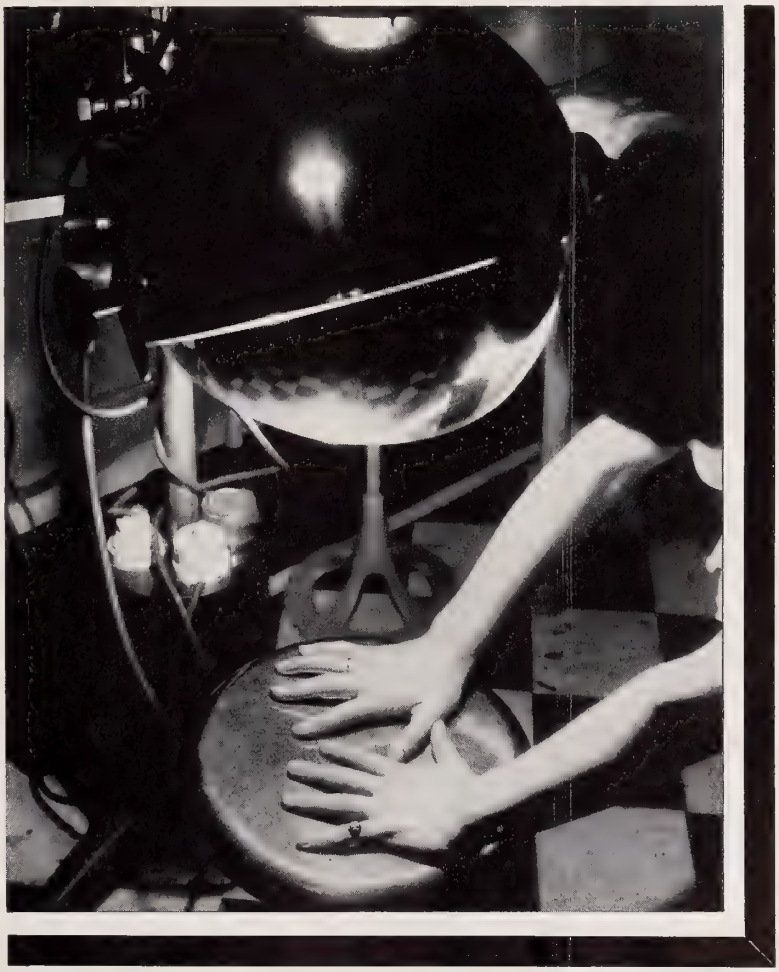
[Continued on page 616]

Do's and don'ts for doctors

DR. T. BANFORD JONES

An expert's advice on medical motion picture filming

WITHIN the last few years there has been evident a greatly increased interest on the part of the medical profession in amateur cinematography. This has resulted in the production of a large number of films covering many aspects of medical science. Many of these amateur efforts are excellent but, sometimes, the results have been disappointing. In view of the value of the time of the professional man and, also, in view of the fact that the subjects to be photographed may be available only rarely, the medical filmer should make every effort to perfect his photographic technique and standardize his methods to insure uniformly good results and effective presentation.



Use, as light source, of therapeutic lamp during a treatment

Ewing Galloway

The primary object of the moving picture is to depict motion and, in this, medical films are sometimes a failure for they are not infrequently merely a succession of still photographs linked together by a series of titles. If the subject matter of a contemplated film does not involve motion, the value of making a motion picture of it should be carefully scrutinized. If it is the object itself rather than its motion that is to be demonstrated or studied, a still photograph may be superior and less expensive for the purpose.

As a corollary to the preceding statements, it follows that care must be exercised in the selection of a subject for a medical film. As was implied above, many of the interesting things in medicine have no motion and, therefore, are not adaptable to a moving picture presentation. Furthermore, photography of any nature presupposes something objective. In medicine, subjective symptoms on the part of the patient are conspicuous and often the most important elements in a given case. Such subjective symptoms cannot be photographed. Simply to photograph a patient who, in the picture, appears perfectly normal, relying on lengthy and tedious titles to convey subjective symptoms, is poor motion picture technique. Quite naturally, motion pictures demonstrating operative technique form the majority of amateur productions for the reason that these subjects primarily involve motion. However, from the standpoint of photographic quality, operations to be photographed should be selected with care. Operations in which the center of interest is in a cavity should rarely be chosen as subjects for moving pictures, for it is extremely difficult to secure uniformly good results when the operative field is deep or when the view of it may be obscured by instruments.

In filming operations, first and foremost, it is necessary to have perfect hemostasis. The better the hemostasis the better the photography, other things being equal. Keep the field dry and prevent staining of the tissues with blood, for blood photographs black and often an otherwise excellent picture is ruined by excessive staining of the tissues thereby. The use of suitable filters will aid in overcoming the difficulties in photographing a bloodstained field and will improve the photographic quality. In addition, care must be taken by the operator to keep his hands out of the direct line of the camera. This is a common and entirely unconscious fault which detracts from many operative films. To avoid this and other difficulties, surgeon and amateur cameraman should discuss the operation in advance and the relative positions of the camera should be decided before filming. Reflection from the white table drapes often produces a haziness and lack of definition in the picture. It will be found that this can be eliminated and the whole problem of photographing an operation simplified by substituting grey drapes.

In filming the operation itself, often too large a photographic field is used. When the operative field is not more than ten to twelve inches square, the scene should not include arms and shoulders of the operator or much of the patient's body. For, if this is the case, in addition to the distraction caused by the inclusions, the field of operation becomes

[Continued on page 620]

When one makes two

VICTOR HOBBES

Double exposure solves the problems of a one man cast

A COMPACT and highly original film, produced, written, photographed, titled, edited and acted entirely by one man, is a recent accomplishment of Dent Harrison, president of the Amateur Cinema Club of Montreal. An article in MOVIE MAKERS had interested him in the possibilities of double exposure with opposite halves of the frame masked in each exposure, enabling one actor to perform a dual role in any scene. Experiment with this method having proved successful, it suggested the novel scenario which is the basis of his film.

Mr. Harrison already had in his possession some hundred and fifty feet of scenes of his beautiful house and garden on Lake St. Louis, near Montreal, and these had been carefully preserved for future possible use. But let us permit him to tell in his own words how the idea for the film came to him and was worked out without assistance from anyone.

"One afternoon at my summer home, Windrift, a seaplane, which had approached up the river, began to circle over the lake, evidently with a view to alighting on the water. I always keep my movie camera loaded ready for action and it was, therefore, only a moment's work to fetch it from the house and secure an excellent shot of the landing and disembarking of a passenger who was taken off in a small boat. This proved, on return from the processing station, to be an admirable little sequence of excellent photographic quality and I thereupon decided to weave it into a scenario in combination with a number of short scenes of Windrift and its surroundings which I had on file. And, here, let me impress on fellow amateurs the advisability of keeping all good odd shots which are cut out in the course of editing; they can invariably be used to good advantage later.

The diagrams show how Mr. Harrison doubled on himself

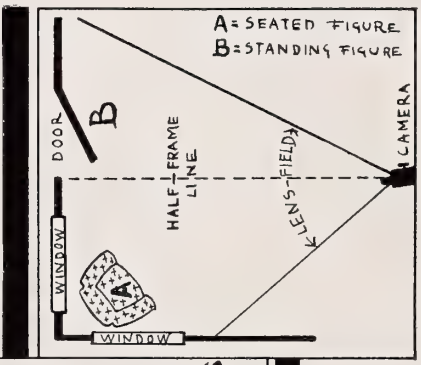


Fig. 1

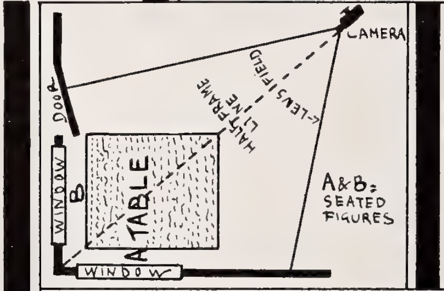


Fig. 2

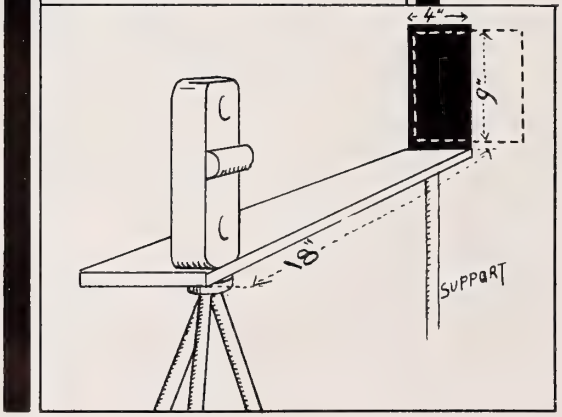


Fig. 3

"About this time, I was experimenting with the split screen method of double exposure and, after a few clumsy first efforts, had succeeded in obtaining very satisfactory results. Searching for a plot for my scenario, the idea of using this double exposure, in combination with the shots mentioned previously, to produce a picture with only one actor but two characters, occurred as being suitable and novel. My family was away at the time and I determined to see if it was possible to be actor and cameraman at the same time, a very interesting problem.

"It was neither a long nor difficult job to jot down the scenario outline; the difficulties came later. The opening shot was of myself reading on the sun porch. The camera, mounted on a tripod, was carefully adjusted and focused to include the required field. I rehearsed the action a few times and then, starting my camera and leaving it running, got into a chair and went through the action. Since my camera runs twenty five feet at a winding, there was plenty of footage, provided I did not take too long in dozing off to sleep. This shot turned out very well and a number of others were made in the same way before a remote control device simplified matters considerably and saved much footage, as I could start and stop the camera at distances up to twenty feet away from it by means of this attachment.

"After completing the scenes in which only one figure of myself appeared, I turned my attention to the shots in which split screen work was necessary. These divided naturally into three groups: (a) interiors with one figure seated and one standing; (b) interiors with both figures seated or both standing; (c) exteriors with both figures standing.

"For group (a), which demanded that I be seated in the sun porch while my other self opened the door and looked in or came in to tea, I located the camera in such a position that the jamb of the door came exactly in the center of the frame as indicated in the finder. *Figure 1* explains this and shows that the figure entering by door had a considerable field of possible movement, B, bounded by the dotted half frame line on one side and by the line of lens angle on the other. It would possibly be an advantage to mark these lines on the floor with chalk, but I was guided entirely by remembering the field as shown in the finder and by watching that I did not overstep the imaginary line between door jamb and finder.

For group (b), I used a small square hickory porch table about the size of a card table. This was placed with diagonally opposite corners in line with the camera lens, thus indicating the half frame line as shown in *Figure 2*. Sitting at the table in position A or B, it was easy to confine the action to the correct half of the table.

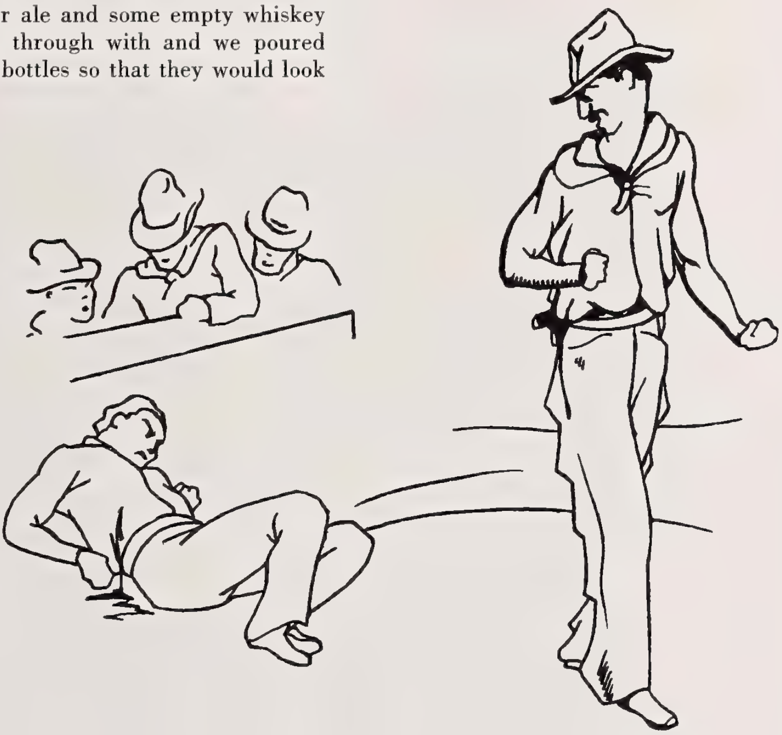
"For the sake of variety, I finally decided not to use double exposure for shots in [Continued on page 609]

Cines of the fathers

THOMAS A. CREEM

Evidently those of Hollywood directors infect their young

MY POP says that I'm a very retiring guy. He works in one of the big studios over on Sunset Boulevard and, even though he isn't a director, he's one of the head men. He brings me over to the studio once in awhile and that's where I learned to direct pictures. Pop, he's a good guy; he bought me a movie camera so that I could direct pictures and stop being so retiring. As soon as I learned how to run it, I called a bunch of fellows together and we decided to make a western picture, so we started collecting wood over in the vacant lot behind Spud's house and built a saloon with only three walls and no roof, just like the ones over in the studio only littler. Then Red went home and brought back some ginger ale and some empty whiskey bottles that his old man was through with and we poured the ginger ale in the whiskey bottles so that they would look as though they had real whiskey in them. The Fourth of July was only the day before yesterday then so we all had a lot of pistols left and Albert and Percy both have ponies and they said they would loan them to us if we would let them help us make the picture and so we did and so they did. Red said that he wanted to be either the hero or the director but I wanted to be the director and so he was the hero. We decided that Pug had to be the villain and Spud would be the comic and the rest of the fellows would be extras except Albert who was going to be the bartender because he combs his hair down funny in the front. We were going to get a girl but we figured out that we didn't need one because she would only spoil the story and get in the way a lot.



"Albert sank to the floor and red ink on his shirt made him look hurt bad"

Then everything was ready to start taking the picture except that I couldn't direct the picture and run the camera and make up the story at the same time so I showed Percy how to press the button to start the camera after I set the diaphragm in the right place. All I had to do was think up the story and yell through a megaphone like the directors over in Pop's studio do, only not as loud.

First we took a scene in front of the saloon where Pug comes riding in on Percy's pony and gets off and ties it to the rack and goes into the saloon, then I yelled for Percy to stop the camera and he did because I was director and, when you're making a picture, the director is the boss. Then we moved the camera around to the inside of the saloon and took some pictures of the extras drinking some ginger ale from the whiskey bottles and acting drunk so that the audience would think that they were really drinking whiskey and then I yelled for Pug to come in through the door and he did and then looked around sort of hard boiled and starts over to the bar and I yelled for him not to hit the bar too hard when he called for a drink as it wasn't very strong and it might fall in, so he made his hand come down fast till it came right near the bar and then he slowed it down and only tapped it lightly but, when the film was developed, it looked as though he gave it an awful sock. Pug's a good actor, he is.

After that, we moved the camera around in front of the bar and took a shot with Pug's back to the camera and him facing Albert across the bar and Albert facing the camera. I yelled for Pug to just stand still and for Albert to look scared and give Pug a drink and so he made his teeth chatter and handed Pug a bottle and, after I had yelled long enough, he took a piece of rag and started to wipe off the bar. While Albert was doing this, Pug turned half way around and showed his profile to the camera and I kept yelling and telling him what to do and so he spit on the floor and lifted the bottle up and took a long drink and, when he stopped drinking, he spit on the bar and shook his head a lot, like guys do in real western pictures after they drink whiskey, and then Albert wipes the bar, looking scared all the time, then I yelled for Percy to stop the camera. The next scene we took was out in front of the saloon again and I had Spud come riding up on the other pony and fall off in front of the camera because my Pop told me you always got to have comic relief in all pictures.

After that we took a few scenes in the saloon again. Most of them were just pictures of him falling all over the place and we took a scene of him betting a quarter on the roulette wheel and winning five hundred dollars and starting to go out of the saloon counting his money. Then, just as we were going to take a few scenes of Pug again, we had to stop work for the day because it was getting late and Pug's mother called him in for supper, so we closed everything up. I took the camera home and, since we had taken a hundred feet, I unloaded it and when I told

[Continued on page 622]

Economic significance of sixteen

KENNETH R. EDWARDS

TO challenge the world with his achievement is an explanation of the motive which serves as well as another in accounting for Old Man Neanderthal's original impulse for expression. He wanted to "say a word" about himself. Before a fire which accident, no doubt, had taught him to control, the unaccustomed security so affected him that he was inspired to communicate his thoughts to others.

Struggling up from the primeval ooze, experience had taught him that friend, foe and food, like good little children, could be seen to better advantage than heard. Traveling nearly a million times faster than sound, sight afforded a service that led him to develop and depend upon it far beyond other senses. It followed as a matter of course that he would send his message on the wings of light in first attempts to communicate ideas to his fellows.

"Don't you SEE what I mean?" he semaphored frantically with his heavy, hairy arms, his face eloquent in mute appeal. Here in the rough (like the first cotton gin or the original spinning jenny) was the forerunner of that modern spellbinder, "the man with a message." Here was the man and this was the situation from which was to evolve all of our arts and sciences of communication.

Pantomime was the simple and direct way of telling his story and he sought through it to recall by recreation the experiences, pleasurable or painful, of his past. Pantomime had this disadvantage, however—it faded even as created and what man craved was a permanent record of who he was and what he did.

So he chiseled images on the rock walls of his cave. He moulded figures in the plastic clay. He experimented with sound and developed speech. Eventually he combined words with pictures and achieved a written record which could be kept on tap, yet even this failed to satisfy the gnawing desire for expression. Unlike the fading pantomime, his pictures (some of them) endured (to retail at fancy prices today) but they were an inaedquate substitute for the dancing, dashing images that crowded his mind. His pictures would not move and he was not satisfied.

This modern width of film finds big jobs await its help

It is now generally realized film is a vital sales force

Ewing Galloway

In his mind's eye, life moved forward as an army with banners, a glamorous, colorful procession, a kaleidoscopic impression of extremes in sunshine and shadow that it was impossible to capture and translate. Since the beginning, all of his efforts have been in this direction—striving to reproduce in its full splendor a life sized, natural color, articulate recreation in perspective that would be a permanent record of his deeds and dreams.

On this basis, there is no reason to wonder at the meteoric development of the motion picture; the marvel is that it was delayed so long. Here in all its glory, bottled at the spring, was fact or fancy for all the world to see. What's more, the world was waiting and willing to pay for the privilege.

The customs of trade such as they are, it was natural enough, due to its enormous entertainment value, that the screen was immediately seized upon by the theatre. There is no denying that the tremendous cost of developing screen technique could not have been paid for otherwise. Nevertheless, this concentration upon its entertainment possibilities resulted in its value as a factor in education and industry being temporarily submerged. There was no lack of appreciation of its virtues in respect to such service but the high costs involved made it economically impractical. The struggle, not for recognition but for the practical application of the motion picture in the school and in business, has been nothing short of heroic, yet lacking the comparatively few and simple modifications necessary in the scheme of production, distribution and exhibition, it has been retarded for years. It seemed that industrial and educational pictures could not reach a sufficient number of people to justify their cost and the problem was further complicated by the high cost of exhibition. Projection

[Continued on page 623]

News of the industry

Answers the query, "What's new?" for amateur and dealer

S. M. P. E. honors ■ Jean A. LeRoy and Eugene R. Lauste, pioneers of the movie making craft, have been recently elected to honorary membership in the Society of Motion Picture Engineers. Movie Makers takes sincere pleasure in offering congratulations on this deserved recognition to the one as the original exhibitor and to the other for his very early sound experiments.

RCA-Victor ■ The development of a normal sized, thirty three and one third record for home entertainment use will be news of interest to the many amateur projectionists who have machines with synchronized turntables or who wish to add musical accompaniment from a separate source. The outstanding feature of the new thirty three and one third Victor record is its size, which is the same as that of the disk used on the usual twelve inch home phonograph. But, because of special refinements introduced into the size of the groove and into the material of which the record is made, the new disk will play for a full fifteen minutes on each side if used on a thirty three and one third turntable. The new record, a product of the RCA-Victor Laboratories of Camden, New Jersey, is made of unbreakable material, may be dropped or bent with impunity and is much thinner and lighter than the ordinary record. In this new development, home projectionists will have an opportunity to secure continuous musical accompaniment for a full 400 foot reel without changing records. The quality of reproduction is excellent and the records are specially designed for use with electrical pickup. Special needles are necessary but are inexpensive. Records may be played on the usual synchronized turntable or on the new electrical reproducing phonographs which are shortly to appear. A library of over thirty of the new records is already available, providing an excellent source of incidental music. In addition, the company has provided a "gear shift" mechanism which may be attached to existing electrical reproducers at small cost and which will enable either the standard seventy eight or the new thirty three and one third records to be played as may be preferred by the operator.

International ■ Last June there appeared in these columns an announcement that a new company had entered the 16mm. field as distributors of Victor Animatograph Corporation products. This was the International Projector Corporation, 90 Gold Street, New York City, a firm already occupying a very prominent position in the professional field and producers of a great part of the large movie theater projection and auditorium equipment used everywhere in this country and abroad. Movie Makers is happy to bring to the attention of the 16mm. industry the fact that, as well as continuing as distributors of Victor products, the resources of this prominent company are also turned to the manufacture of an outstanding type of 16mm. camera and projector. (Pictures on page 610). The apparatus, as inspected, presented a most attractive appearance and revealed new and useful features that will undoubtedly commend themselves to all 16mm. users. The new camera will be known as the Simplex Pockette and is remarkably small and compact, its overall dimensions being one and a fourth by four and three fourths by five and a half inches—actually small enough to slip in a coat pocket. It has no outside protuberances except the lens which is an *f*/3.5, fixed focus objective of standard make. There is no threading of the film, since the latter is contained in a special charger or "pack" which engages with the film moving mechanism automatically when the charger is slipped into the camera. A positive indication of the film motion is supplied in the form of a small boss which is set in the camera case; if this moves in operation, the camera is working properly. The mechanism release is controlled by means of a horizontally moving button which may be used to take one picture at a time or to lock the camera in running position. The footage dial is of standard type but has an interesting addition which is the equivalent of the "delayed action shutter" in still cameras. An inner dial may be set to stop the camera automatically after any given length of film has passed through. This device will be useful for self photography and for controlling precisely the amount of footage used for a scene. Two speeds are provided, twelve and sixteen frames a second. A brilliant, waist level viewfinder is incorporated, as

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Aero cooling system brings new efficacy to the Filmo Model J

Educational films

LOUIS M. BAILEY

Medical, industrial, school, civic, church, welfare & other uses

Medical ■ How fully motion pictures are serving the medical profession as well as lay audiences in the study of physiology, health and hygiene is revealed by an interesting survey, *Medical Films And Their Sources*, prepared by Wm. F. Kruse for free distribution by the Bell & Howell Company. Over 450 films comprising 538 reels of 16 mm. safety film are listed and described. Definite information is also given of where the films may be obtained and of their rental or purchase price. Separate classifications list medico - surgical films intended for professional use exclusively, health and hygiene films for lay audiences and similar films obtainable from university extension divisions and intended primarily for school use. A special supplement lists dental and oral hygiene films. Copies of this survey may be obtained, without charge, by any medical, surgical, dental or similar school or society, by hospitals and public health authorities, by any active practitioner or by educators or school administrators interested in the use of motion pictures in the field of health and hygiene. Applications should be made to Educational Department, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

Eastman Teaching Films, Inc.

George Washington lives again in new historical series

■ For production and distribution gratis of 16 and 35mm. sound and silent educational films on cancer, a department in charge of League member F. C. Wood, Jr., has been organized by *The American Journal Of Cancer*, publication of The Chemical Foundation, Inc., N. Y. C. *Cancer Of The Skin*, five reels, material for which was gathered by Drs. J. C. Bloodgood and C. F. Geschickter from the Surgical Pathological Laboratory, Johns Hopkins Hospital, Baltimore, Md., is now ready. (See *Free Films*, page 633.) *Cancer Of The Bone* and *Cancer Research* should be ready this month.

Industrial ■ Playing an important part in the fuel and material conservation campaign of the Cleveland, Cincinnati, Chicago and St. Louis Railway, *The Big Four's Fuel Problem*, 800 feet, 16mm., has been screened at numerous meetings for the men of the roundhouses, yards, shops and coal docks as well as for engineers, firemen and railroad officials, according to League member W. Stuart Bussey of Indianapolis, Indiana, who photographed and edited the film for the railroad's Motive Power Department. Animation shows the decrease in coal consumption for a passenger from 1917 to 1930 and causes of coal waste, together with methods of still further avoiding this, are presented. Improper firing, engines "popping off," delays in train movements and the action of foreign materials, when present in fuel, are illustrated as causes of waste. W. J. Overmire assisted Mr. Bussey with direction during the film's production. Continuity and titles were handled by Earl A. Robertson. The importance of this amateur industrial is evinced by the fact that last year the railroad spent almost five million dollars for engine fuel, and, since in 1928 a similar but shorter 16 mm. subject was utilized with excellent results, it is hoped that, by use of *The Big Four's Fuel Problem* in the present economy campaign, a saving of ten percent will be effected.

■ Showing the erection of a suburban library near Chicago, a 400 foot film study has recently been completed by League member Albert R. Martin of that city. So planned that it presents architectural problems, the film then shows their solution by depicting the actual construction. Quarrying and cutting of stone used in the building is also pictured.

■ Following the story of gold from mining through each step to the production of coins, Jack Lewis, League member of Wichita, Kansas, reports the completion of an 800 foot, 16mm. film. Mining scenes were filmed at Idaho Springs, Colorado. The milling sequence was taken at Colorado Springs and the mint scenes at the government mint in Denver. The film has had its premiere and prints are being made for public screening.

School ■ *George Washington, His Life And Times*, a series of four 100 foot films, *Conquering The Wilderness*, *Uniting The Colonies*, *Winning Independence* and *Building The Nation*, produced for the Washington celebration in 1932 at the request of the George Washington Bicentennial Commission, is

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When cameras go a hunting

EPES W. SARGENT

Sportsmen's guides in planning their films of the trail

THE advantage of hunting with a camera instead of a gun is obvious. One need never come home empty handed. Also, it has other advantages. There is no need to have trophies stuffed and mounted after the season nor to slide all over a polished hardwood floor on a bearskin rug. The "bag" takes up less room and no game warden can split the fee with a rural justice of the peace through catching the hunter exceeding the game limit.

There are two ways of making hunting films. The movie maker can go into the woods, shoot hard and fast and trust to shears and splicer to make a continuity or he can produce from a scenario elastic enough to adapt itself to the fortunes of the chase. Perhaps that "scenario" scares some—even now. It sounds difficult. But the word, in this instance, merely connotes a broad general idea of what is planned. However, do not let the scenario be bromidic, which would certainly be the case if it consists of so much "going and coming" that there is scant room for the actual hunt. Start close to the real story. Some of the best Grantland Rice *Sportlights* offer excellent models. Two hunting stories recall themselves vividly. One starts with the offer of a neighbor to bring over some of his dogs for the city men to hunt with. That leads to some wonderful dog shots—and very little hunting. In the other an old Negro tells the hunters of a wildcat which has been killing his guinea hens. The chase follows. In each instance the opening is only five to eight percent of the footage but it puts a touch of interest into what otherwise would be just a lot of hunting pictures. And here is another thought. Unless the picture is intended for stag audiences, go easy on the kills. Women do not like the gory suggestions of slaughter. Even at the end of an exciting fight with a trout, they are liable to murmur, "Oh, the poor fish." It is worse when they see a larger animal killed. The chase is the real story with the kill merely the denouement. Good story telling demands a single smash for the finish. Before starting to work, learn the ground. If the same territory has been hunted before, take time to brush up on the local geography before the shots are planned. In new country, talk it over with the guide. Make it plain that pictures are desired first of all. If deer hunting is the subject, it is a good idea to salt the runs some days in advance. Use rock salt in large lumps if practical. Then it is possible to work from a blind nearby and be reasonably certain of visitors. Otherwise, remember that patience is the great requirement. But a good sportsman will refuse to shoot a deer at a lick. It's loading the dice.

And this time the hunter was filmed filming the hunt

H. Armstrong Roberts and Bell & Howell

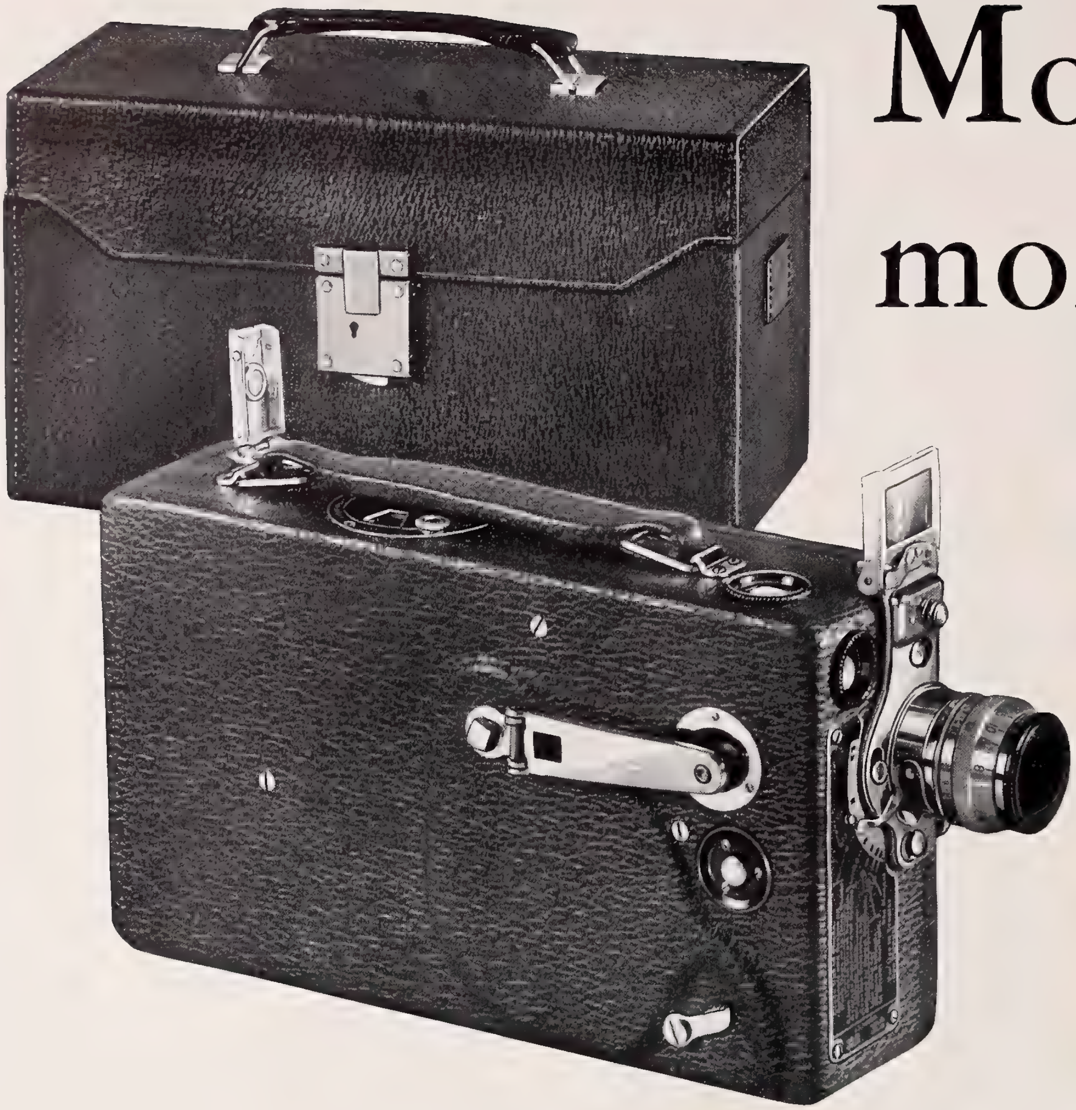
Jack hunting is illegal in most states but not if the camera is used. Wonderful shots may be secured if two canoes are available. Put the guide in one with a torch or lantern, either gasoline or acetylene. Get in the other boat with a supply of night flares. Make provision for setting a flare in the bow of the boat. When a deer is sighted, paddle up, get the boat in a position where the camera will take in both the hunter and the game and touch off the flare. The second light may scare the deer but a splendid picture will result.

Always take along some flares. They will be useful in many ways. For example, one evening, plant some fish heads a short distance from camp and, with the aid of flares, make a sequence of the skunks as they come to dig them up. Pretty night shots may be obtained, for skunks are graceful little animals even though they are in bad odor.

Bears are out of reach of most city hunters but, if bear country is covered, an amateur movie maker can "salt" bruin with honey, bacon rind (preferably a little "high") or similar delicacy. Lay the bait with a proper view to cover for the cameraman and he will be rewarded with some great shots which he will cherish.

Work for some comedy. Open with a shot in the cabin or tent, using the new, fast

[Continued on page 617]



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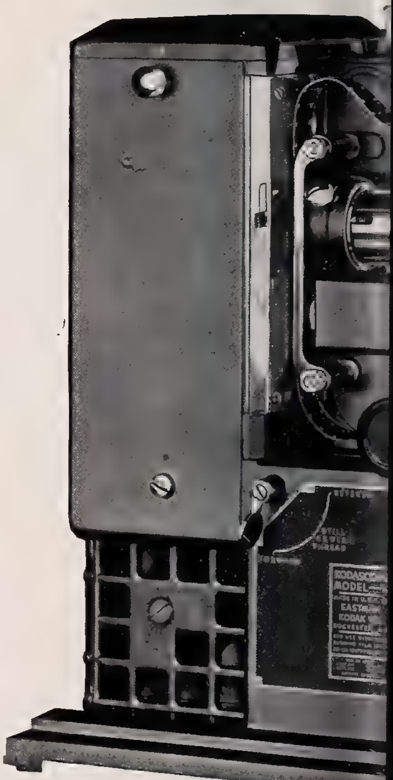
CINÉ-KODAK, MODEL K

- ★ Half-speed feature permits picture making under light conditions that would otherwise be unfavorable.
- ★ *F.*3.5 and *f.*1.9 lenses instantly interchangeable with each other or with Wide Angle Lens or Telephoto.
- ★ When equipped with *f.*1.9 lens and Kodacolor Filter and loaded with Kodacolor Film, this camera makes Kodacolor movies.
- ★ Winding crank is an integral part of the camera. Always ready for use. Cannot be lost or misplaced.
- ★ Two finders—an eye-level sight finder and a waist-height reflecting finder.
- ★ Convenient to carry. Extremely light in weight. Shape permits use of eye-level finder without removing hat.

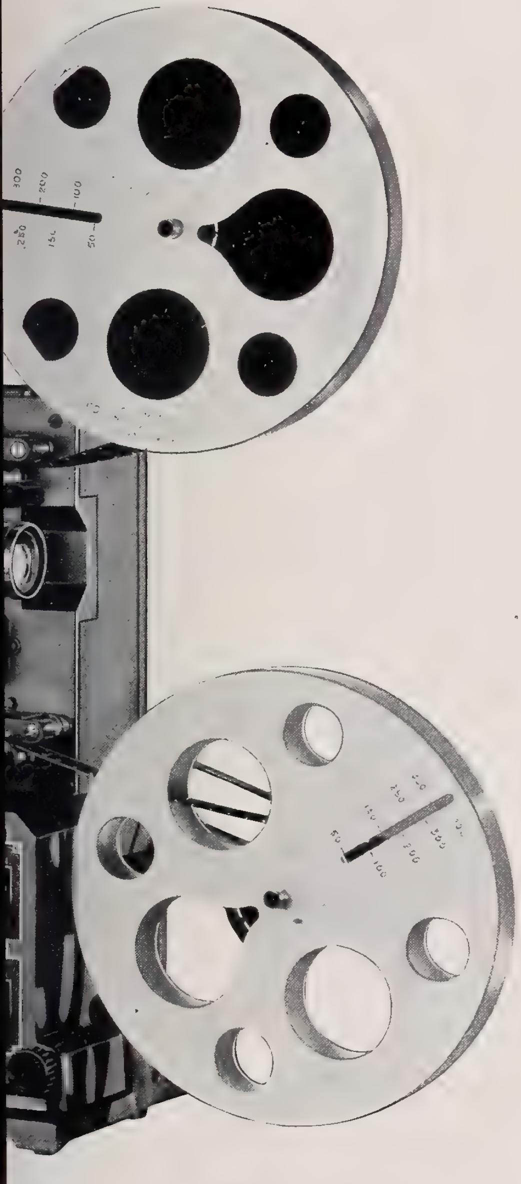
KODASCOPE, MODEL K

- ★ Special optical system with 260-watt lamp provides maximum brilliance.
- ★ Light-trapped lamp house.
- ★ Improved cooling system incorporates new type fan.
- ★ Receptacle for plugging in bridge or table lamp so that when Kodascope lamp switch is on, the room light is off.
- ★ Rewind release and brake assures tight winding.
- ★ Controls readily accessible on panel.
- ★ Lens mount permits interchanging of lenses of various focal lengths.
- ★ Illuminated ammeter is supplied as standard equipment.
- ★ Projection lamp and optical parts attached to hinged door of lamp house for easy cleaning and replacement.
- ★ Central oiling point lubricates most of the important bearings.



Kodascope, Model K, complete, $160. *With carrying case,* $175. *Operates on* 100-125 *volts, D. C. or A. C.*

atile *taking*--
iant *showing*--with these
PERFORMERS



ONLY when you put Ciné-Kodak "K" to the test of movie making under all conditions... indoors and out, in daytime and at night... can you really know the full range of pictures this camera enables you to take... simply, easily, surely.

An important feature of the Model K is interchangeability of lenses. For ordinary use, the *f*.3.5 lens is completely satisfactory. But interchangeable with the *f*.3.5 is the faster and more versatile *f*.1.9 which is required for Kodacolor. Other lenses that fit the "K" are the 15 mm., *f*.2.7 Wide Angle and the 3-inch and 4½-inch, *f*.4.5 Telephoto.

There are two finders on the "K." An eye-level finder that gives full vision. You not only see what's caught in the finder but outside it as well. And no squinting or straining is necessary. There's a reflecting finder, too, for waist-height use that proves invaluable when you're shooting at subjects close to the ground.

Comparable with the Ciné-Kodak in simplicity and efficiency is the Kodascope, Model K. It represents the latest development in home movie projector engineering.

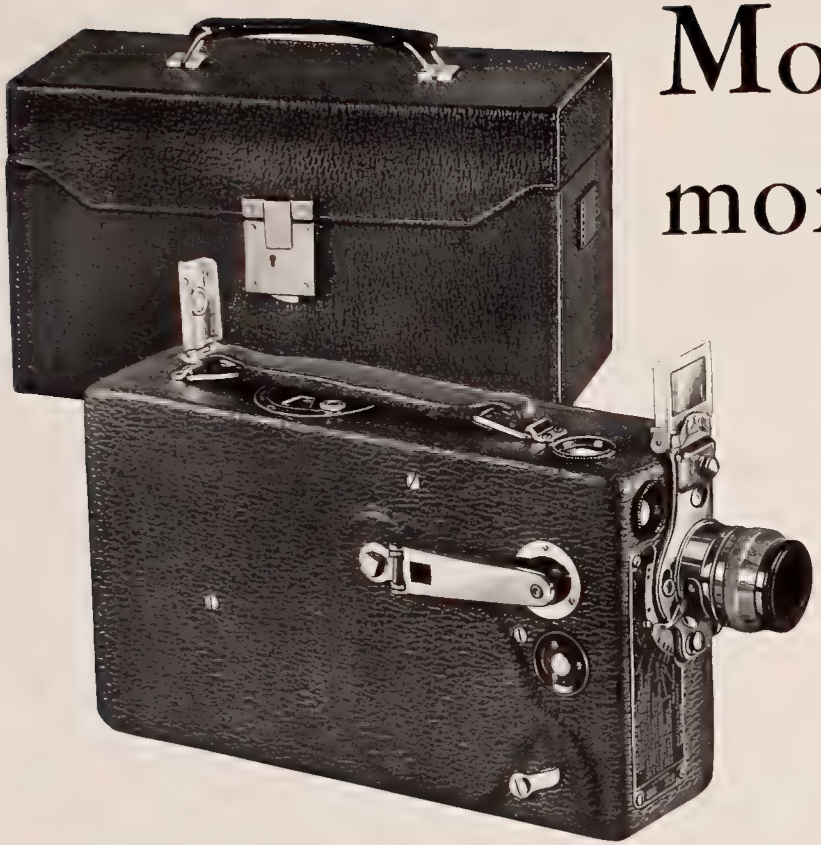
Kodascope "K" has a new and improved optical system that works in conjunction with a special 260-watt lamp with decentered filament. The efficiency of this system provides a quality of projection that surpasses anything you've ever seen outside a modern theater. There are many other features, too, that combine to make the "K" the outstanding leader in its field.

These two companion products are star performers in every sense of the term. Any Ciné-Kodak dealer will show them to you--explain how either or both can be purchased on easy terms.

ASTMAN KODAK CO., *Rochester, N. Y.*

More ver

More versatile *taking*--
more brilliant *showing*--with these
STAR PERFORMERS



Ciné-Kodak, Model K, f.1.9, costs but $150, including case. Model K, f.3.5, is priced at $110, including case.

CINÉ-KODAK, MODEL K

- ★ Half-speed feature permits picture making under light conditions that would otherwise be unfavorable.
- ★ *F*.3.5 and *f*.1.9 lenses instantly interchangeable with each other or with Wide Angle Lens or Telephoto.
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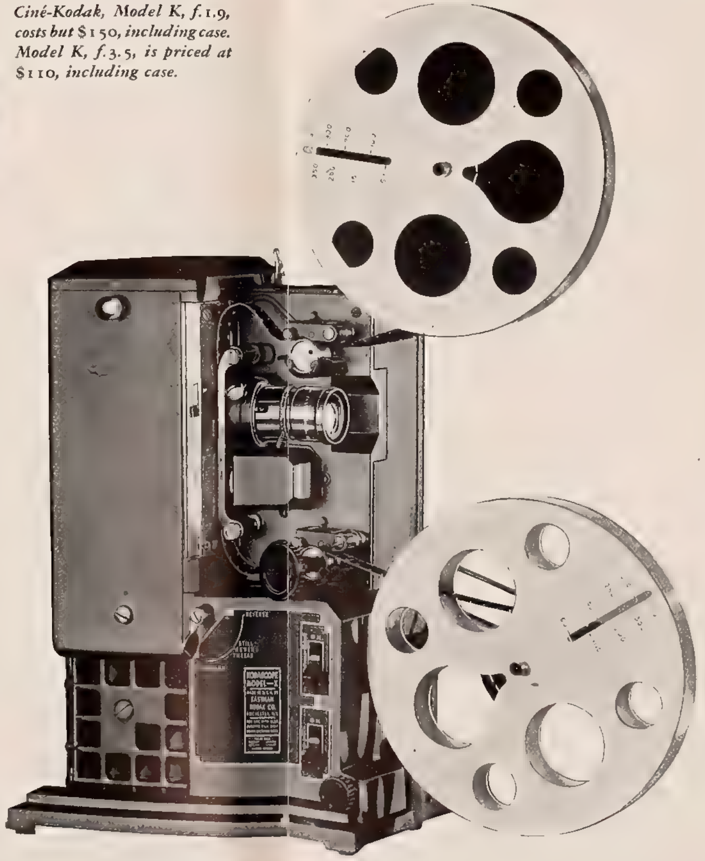

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These two companion products are star performers in every sense of the term. Any Ciné-Kodak dealer will show them to you—explain how either or both can be purchased on easy terms.

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SHOOT every picture from a tripod...it is the *only* known way to whip "Body-Weave" and get rock-steady films. The Thalhammer Jr. has a remarkably smooth panoraming and tilting action that makes it easy to get on your subject. See it at your dealer's $25.00

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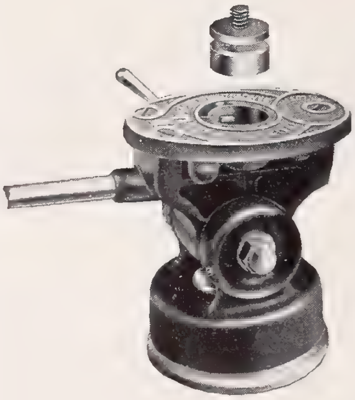

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The title is dead; long live the title

[Continued from page 591]

may be cut down to *f*/8 for a critically sharp image. Here, again, a few trials will enable the amateur to know exactly what the exposure should be with any particular type of equipment. Any form of light can be used. Titles made in daylight are not entirely satisfactory because the illumination is seldom constant. When artificial illumination is used, be sure the exposure will be the same from day to day as this eliminates the bother of making tests. Most amateurs who have already indulged in title making have undoubtedly been using reversal film. It is far better, however, to use positive film stock for title making as this film yields greater contrast and, besides, is cheaper to buy. Positive stock may be obtained in rolls or in spools and in various colors but the amateur had best adhere to the black and white stock for all around purposes. This film, not designed for reversal, must be developed by the amateur himself or by a laboratory. If a white title card, upon which the black letters are placed, is used, the film that is exposed will require only developing, after which it is ready to be spliced in with the picture film. This is what is called a direct title and is perhaps the most satisfactory and easiest method for the amateur. The developing of short strips of cine film is not a difficult matter, five to six feet at a time being almost as easy to handle as in still photographic processing.

It is always best to know just how much film to expose for each title. The customary rule is to allow about fourteen to sixteen frames per word. Others prefer to use forty eight frames to a line of wording but, in the long run, these two results are approximately the same. The wording of titles demands a certain amount of care. It should be remembered to use as few words as possible. This does not mean that the title should read like a telegram; it is necessary only to be brief yet explicit.

Very often it is desirable to put in an artistic background to relieve the monotony of the plain background. Ornamental backgrounds can be made by using a photograph, such as the art title backgrounds frequently printed in Movie Makers, or by using some texture of cloth, some design in wall paper or similar material. But, whichever background is used, it must be kept in mind that the title is the principal thing and that the background should be secondary. Never should the background be so prominent as to attract the eye away from the wording. These art backgrounds, as they are usually called, should in all cases be in keeping with the nature of the picture.

There are three methods of making art titles. One method consists of double exposure. First an exposure of the scene which is to form the background of the title is made. The film is then rewound and exposed a second time with the title as subject. The result will be the lettering superimposed upon the scene, all on one film. This method is not entirely satisfactory unless the two exposures are judged correctly, for, otherwise, either the lettering or the background may be under or overexposed. The second method consists of exposing two films, one on the scene to be used as the background and the second film on the title. These two films are then developed and printed together so that the two images become one on the positive. This method is known as double printing and is not particularly attractive to the amateur because it involves laboratory help or the use of developing and printing apparatus which not all amateurs have available. The third and last method consists of using a still photograph as the background, over which a title card made of clear celluloid with the letters printed on it is placed. This combination is photographed and the result is a perfect art title. This method is perhaps the most satisfactory for the amateur as it involves a minimum of labor and expense. The lettering, in this case, is printed on the clear celluloid which may be obtained in sheets of various sizes from dealers. Some amateurs prefer to use cellophane, a thin material which is now generally used for wrapping candy boxes, cigarette packs, etc. It is exceptionally transparent and is quite cheap. The amateur may want to indulge in moving backgrounds but it is an open question as to whether or not such titles are entirely desirable because of the fact that the movement in the background may detract attention from the lettering, thus causing the audience to lose the title. Such simple scenes as waves in motion or a shadow of a man crossing a room are not objectionable and can be tried on certain films which call for such backgrounds but, in the main, the beginning amateur had better leave this sort of work alone as it begins to approach the deeper technicalities of title making.

Titles can be ordered from professional laboratories or made at home but, from the foregoing, it can be seen that the amateur who does not make titles is certainly missing a great deal of fun and depriving himself of certain activities and knowledge which really should be part of his favorite hobby.

When one makes two

[Continued from page 600]

group (c). Instead I used a lens duplicator by means of which synchronized action of two images on opposite sides of the screen is secured in one exposure. This is not so mystifying to the audience but saves a good deal of time in making the picture.

"The special mask used for the split frame shots, I had a local tinsmith make from heavy gauge tin. A strip twenty seven inches by four inches bent at right angles nine inches from one end and beaded on all four edges was used to give rigidity. I drilled this about two inches from one end to take the tripod screw, painted the whole a dead black and covered the upturned portion with good quality black velvet. In use, the projecting end was supported, when outdoors, by a wooden stake or, in the house, by a box standing on a table. *Figure 3* shows the setup. During all the scenes in which I was filming myself, the key was left in the camera and this served to check that the mechanism was running.

"The action was first rehearsed on both sides of the half frame line and timed for footage calculation. The footage meter reading was carefully noted for rewinding purposes. In actual filming, the action which took longest in rehearsal was filmed first, the black mask being adjusted in front of the camera so that it cut the picture in the view finder on the half frame line and obliterated the half of the field opposite to that where the action was taking place. When the action on one side had been shot, the footage was noted and the camera taken to the darkroom where the film was rewound to the beginning of the scene. The camera was then replaced on the tripod (great care being taken not to move the tripod in removing and replacing the camera) and carefully adjusted so that the half frame line was in the center of the viewfinder. The mask was then swung over to the other half of the picture and the action on the other side of the frame performed, check on footage being kept by counting.

"The results of all these shots were most gratifying and, when built up into a continuity, they proved most effective. Audiences are astonished when they see me acting opposite myself and it is hard to make them believe that I also took the pictures. I have seldom spent time more enjoyably than during the weeks when I was preparing the picture and shall certainly make further attempts along similar lines."

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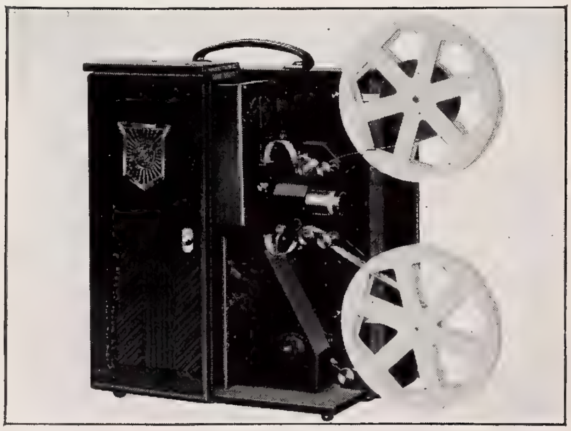
NEWS OF THE INDUSTRY [Continued from page 603]

well as one of the iconographic type for use at eye level. The extraordinary compactness of this camera, its remarkable ease of loading and its many other new features make it a most interesting newcomer to the market. The chargers will be procurable loaded with standard panchromatic film and a later development with Kodacolor is promised, so that the change from color to black and white may be made in the same camera with no loss of film, as often as the user wishes. This camera will be priced at $35.00.

The companion projector to this camera, which will be known as the Simplex Casette, also has its full share of new features. It is completely contained in its own carrying case and remains therein during projection. Convenient hinged doors give access to the mechanism and the lamp house and two small compartments at the rear will house the camera as well as extra cord and supplies. Thus the entire motion picture outfit may be stored in the one case. The Casette projector has a straightaway threading arrangement of approved type, a quick release gate mechanism and all controls grouped together. A set of tinted masks for screen effects is included; these fit in a special slot behind the gate. Forward, reverse and still picture points are provided on the main control; an auxiliary switch controls the light. The lamp and optical system are particularly noteworthy, a special reflector condenser system being employed which is said to utilize the source of light so efficiently that the screen image compares favorably with that of projectors using lamps of much higher wattage. The lamp used in the Casette is a small, twenty eight volt, concentrated filament, auto headlight type bulb; this light source gives a negligible heating effect so that single frames may be held in the gate as long as desired. Space for reel storage is provided in the cabinet. The projector will sell for $75.00. Finish of both camera and projector case is in matte fiber, giving a very sturdy and attractive appearance. According to H. O. Bodine of the New York office of the International Projector Company, who is well known as an executive in the amateur movie industry, plans for additional cine equipment are already going forward and many new developments may be anticipated.

International Projector Co.'s Pockette Camera and Casette Projector



New Filmo J ■ Another step in the advancing trend of projector design is taken by the Bell and Howell Company, 1801 Larchmont Ave., Chicago. The new Filmo Model J is built along "dreadnaught" lines, being of a definitely large, solid design. The outstanding feature of the Model J is the absence of all feed or takeup spring belts, the travel of the film backward or forward being accomplished completely by gear drive. Thus the rewinding of the film is performed without shifting belts; it is only necessary to press a lever in order to bring the rapid rewind mechanism into play on the new machine. The lamphouse, motor housing and base have also been made more sturdy in design and appearance in this model; the lamphouse has special radiation type cooling fins, while the base is of the cabinet pedestal type. The usual projector tilting arrangement has been incorporated. It is said that the increased picture brilliance found with this machine is due to the use of the special 300 watt direct illuminating system which is a feature. This added illumination, together with the steady, even projection for which machines bearing this name have long been noted, gives a projector that is well adapted to produce the very largest size of screen image and which provides the latest aids in ease of operation and accuracy of results. The new light source will be an especial aid in projecting Kodacolor, for which the Model J may be easily adapted. The new model will be on view early in November, it is reported.

Victor 300 ■ The Victor Animatograph Corporation announces that a new Mazda projection lamp of 300 watts rating which does not require any form of lamp resistance is now available for use in all Model 3 and 5 Victor projectors and Animatophones. The lamp may be obtained in voltages of 105, 110 or 115. It is said that this new 300 watt light source may closely approach, in intensity of illumination, some of the efficient low voltage lamps (375 watt, 75 volt or 165 watt, 30 volt) which are used with the Victor variable resistance rheostat. Equipped with the bayonet type prefocused base, the 300 watt lamp is of the regular 16mm., T-10 size and may be obtained through Victor dealers or direct from the Victor factory in Davenport, Iowa, if specially desired.

Ensign reverses ■ A valuable development for the serious amateur movie maker who wishes to make lap dissolves and double exposures is found this month in a special attachment which is made to order for the Ensign camera by Willoughbys, 110 West 32d Street, New York City. In this alteration, the feed reel shaft is extended through the camera and may be turned manually to rewind the film when the camera crank is turned backwards. A small braking device then is brought into play to keep the lower reel from turning too rapidly. With this device, as great a footage as desired may be back cranked for all sorts of multiple exposure work.

Cine-Kodak News ■ Replete with articles and news items of general and specific aid to home movie makers, the *Cine-Kodak News*, a bimonthly publication of the Eastman Kodak Company, will be sent without charge to all amateurs [Continued on page 625]

THE **International Projector Corporation,** universally recognized as makers of the finest equipment obtainable for the theatrical motion picture industry, enters the amateur movie field with **the Simplex Pockette Movie Camera,** using specially loaded Eastman Cine-Kodak 16 mm. film. This camera is presented, after several years of research and experiment, as an offering worthy of the reputation of its makers and provides movie amateurs with an exceptionally well designed mechanism embodying, preeminently, the qualities of **simplicity, convenience** and **favorable price.**

Accompanying the Simplex Pockette Movie Camera, the International Projector Corporation presents the **Simplex Casette Projector,** designed for high quality projection at a reasonable price and a low upkeep.

THE SIMPLEX POCKETTE MOVIE CAMERA	**$35.00**
THE SIMPLEX CASETTE PROJECTOR	**$75.00**

THE SIMPLEX POCKETTE MOVIE CAMERA has these unusual features: It is actually of pocket size, measuring, overall, 1⅛ inches by 4¾ inches by 5½ inches, the lens projecting, in addition, ⅞ of an inch. The total weight is 45 ounces. It employs a specially loaded Eastman Cine-Kodak film charger, light tight in operation, containing 50 feet of 16 mm. film, which is merely pushed into position for filming and engages automatically with the film moving mechanism. This makes threading unnecessary. Loading of the camera with the charger takes only five seconds. Its automatic stop device allows a predetermined footage to be run, after which the mechanism stops automatically. The single frame picture device operates positively and without fail. This camera also has an f/3.5 lens of universal focus, an iris diaphragm with "f number" markings, a waist high finder, an iconographic finder (countersunk when not in use), two film speeds, 16 and 12 frames a second, a countersunk and permanently attached ratchet winding key, a footage meter indicating the film unused, a 27 foot full speed operation with one complete winding, an immediate speed pickup, no protruding parts except lens and finder barrels, an incorporated exposure chart, a tripod screw socket (countersunk), a leather carrying strap, an aluminum alloy die cast case with black fiberoid finish and dull silver trim.

THE SIMPLEX CASETTE PROJECTOR'S features are: It is permanently incorporated in a compact case of black fiberoid finish. Its mechanism is fully insulated and it has a special compartment for the SIMPLEX POCKETTE MOVIE CAMERA. It has a super efficient optical system based upon entirely new principles, giving screen results in every way equal to those gained by the use of much higher powered lamps. Inexpensive bulbs are used. Only negligible heat is generated, allowing the indefinite projection of single frames. All controls are centralized on one panel (forward, reverse, still, speed, mechanical rewind, tilting mechanism with lock). It is so constructed that its running parts operate by means of oilless bearings, requiring no lubrication of any kind except for the motor, which is automatically lubricated for a two year running. Its motor is exceptionally powerful. Its threading is exceptionally simple and it is equipped with a framing device. The exact registration of the lamp filament may be rechecked at any time by means of special regulating screws. The screen image is exceptionally steady and is absolutely sharp to the uttermost limits of the screen.

PRINTED MATTER DESCRIBING THESE NEW OFFERINGS WILL BE SENT ON REQUEST

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, NEW YORK, U. S. A.
DIVISION OF GENERAL THEATRES EQUIPMENT, INC.

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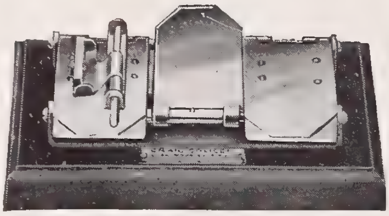
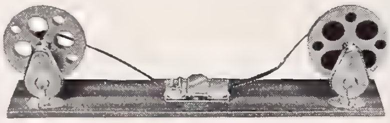


Makes Dry Splices

YOU can make a neat, dry splice on a Craig in 37 seconds. Only four simple, mechanical operations required. Perfect results assured. *Your cine dealer will gladly demonstrate* . . . $15.00



The Craig Splicer is also available in combination with Thalhammer Silent Rewinders. Mounted as illustrated . . $25.00

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No. 4
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Extreme care is used in developing the film to assure uniform density of the background and maximum letter transparency at all times.

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Kodascope Editing & Titling Service, Inc.
350 Madison Ave.,
New York, N. Y.

Amateur clubs

[Continued from page 597]

film is a winter program item certain to meet with enthusiastic response. Further, the new fast film will simplify demonstrations of interior lighting technique and enlarge the scope of interior filming at club meetings. It is now possible for any club to stage a short comedy or stunt for members to film at a meeting.

Library study ■ As has been stated in articles in MOVIE MAKERS, 16mm. sale and rental libraries have reduction prints of many of the best professional scenic, sport and travel films and it has also been pointed out that these pictures are very similar in subject matter to much amateur work. In view of this, a selection of 16mm. commercial library films may be screened and discussed with profit at a club meeting. A member might be appointed to prepare a talk on the continuity and cinematography of these films and this talk could be presented following the screening. The Amateur Cinema League offers every movie club aid in arranging its programs. If the program committee meets with any difficulty in filling out a program or in securing a variety of attractions it may write to the League for help.

First picture ■ *The Hero*, first production of the Silver Screen Players of San Francisco, Calif., was recently screened on a public program sponsored by the Silver Screen Players for the purpose of raising funds for the next club production. *The Hero* is a short comedy filmed by the club preliminary to undertaking a longer and more serious effort. It was directed by Arthur H. Smith with Harold Eckhardt, cameraman, Gus Getto, assistant director and Gene Kolander, property man. In the cast are Elmer Eckhardt, June Lambert, Lee Jamisen and Ben Murtogh. The club's next production is to be based on a mystery story and will run a little over 400 ft., 16mm.

Chicago ■ The Chicago Cinema Club has started its fall program with weekly meetings. In September and October, the projection of members' pictures, a discussion of how to make dissolves and fades and to secure other special effects, a talk on how to tint and tone, the screening of *Next To Nature In Africa's Natureland*, filmed by Noah Van Cleef, a discussion of film sensitivity and reports from the special club study committees on lenses, developing and printing and editing and continuity were featured. In November there will be a business meeting, a talk on New Zealand and the South Seas by Joseph Simons, illustrated with pictures filmed by him, and the screening of members' films. It is reported that the 9.5mm. Club of Chicago has amalgamated with this club.

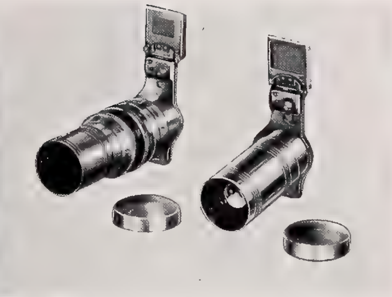
Fall meeting ■ The Cine Club of Portland, Oregon, has opened fall activities with a program featuring a demonstration of supersensitive film. Movies were made with the new film at the meeting and will be screened on a later program. Another attraction of the first fall meeting was a screening of members' films with a roll of 16mm. film as a prize for the picture selected as best by audience vote. The Portland Cine Club is planning a cooperative film study of the state of Oregon to present its scenic beauty and its chief industries. It is proposed that the film be edited from sequences and subtopics assigned to members. Edward J. Schon is president of the club and August Benz, secretary treasurer. Other directors are J. G. Miller, Oscar Urfer and Roscoe Wilson.

New York City ■ The first fall meeting of the Metropolitan Motion Picture Club in New York City was devoted to the screening of films made by members during the past summer. The program committee has prepared a series of unusual attractions for the year and several surprises are in store. The annual business meeting and election of officers will be held soon.

Buenos Aires ■ The Cine Club of Buenos Aires is having a short recess while preparations are being made for a series of technical lectures that will constitute a complete course in amateur movie making. This is to be followed by technical discussions of professional pictures, reports Carlos Connio.

Siam ■ The Amateur Cinema Association of Siam is making steady progress, now holding a contest open to all members. The subject of all entries must be the Kathin ceremony and their length is limited to 100 ft., 16mm. Three rolls of film are offered as the first prize, two rolls as second and one roll as third. Among the films projected at a recent meeting were *The Carpenter Bee*, filmed by H. R. H. Prince of Kambaeng Bejra; *Korat and Pimai*, made by H. R. H. Prince of Jainad; *Bangkok*, filmed by Phya Devadhiraj; *Life In Denmark*, by Erik Thune; *The Royal Visit To Japan*, filmed by Japanese Boy Scouts.

To Every Movie Maker
on your Christmas list...

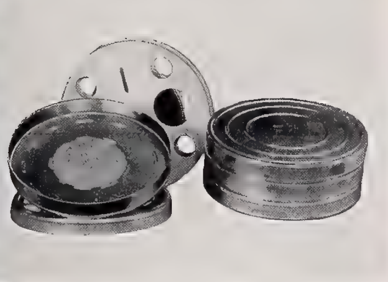


F.4.5 TELEPHOTO LENS

The Telephoto Lens acts like a powerful telescope. With it you get clear, sharp "near views" of subjects that cannot be approached. Left: *F.4.5, 4½-inch Telephoto Lens, $60.* Right: *F.4.5, 3-inch Telephoto Lens, $45.*

CINÉ-KODAK COLOR FILTERS

The Ciné-Kodak Color Filters are designed for use in front of the regular lens of the Ciné-Kodak for securing correct monochrome rendition in your movies when photographing colored objects. Left: *For Models K, BB, and B, f.1.9 Ciné-Kodaks, $5.* Center: *As part of the complete Ciné-Kodak Filter Outfit, including Kodacolor Assembly, $20.* Right: *For f.3.5 and f.6.5 Ciné-Kodaks, Model B, $4.50.*



HUMIDOR CAN FOR 400-FOOT REELS

Storage in too dry or too warm a place causes film to become brittle. Brittle film breaks easily, and its perforations are sometimes torn during projection. A Humidor Can restores the pliability of the film. Humidor Can with 400-foot reel, $1.50. Humidor Can or reel only, 75 cents.

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HERE are a number of useful accessories that add much to the fascination of home movies... that every movie maker wants... that you'll want yourself.

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Then see your Ciné-Kodak dealer who will be glad to explain their features... make other helpful suggestions. Eastman Kodak Company, Rochester, New York.

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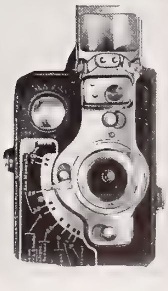
Each reel standard on the Rapid Splicer and Rewind has a four-to-one gear attachment, for rapid film inspecting and rewinding in either direction. The Splicer cuts both ends of the film in one operation. Kodascope Rapid Splicer and Rewind, $25. Kodascope Rapid Splicer, $15.



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The Wide Angle Lens is useful when making indoor pictures in small rooms or outdoors where it is difficult to get far enough away to include the desired area. It is of fixed-focus type and can be instantly interchanged with the f.1.9 or f.3.5 on the Model K Ciné-Kodak. Price, $45.

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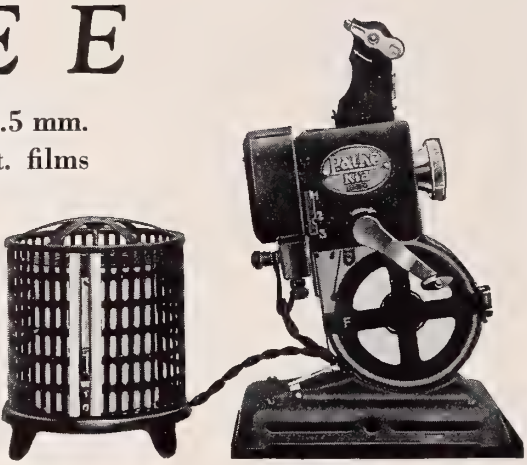

WE WILL send you *one* Pathé KID Projector FREE—not a cent of cost to you—immediately on receipt of your purchase order for six 30 ft. Pathé 9.5 mm. Library films at 75c each and six 60 ft. films at $1.75 each, the total cost of films being only $15.00. You can pay the postman the $15.00, plus the collection and shipping costs. Or send a certified check or money order. Only *one* projector to any one customer. Order immediately as the supply is limited.

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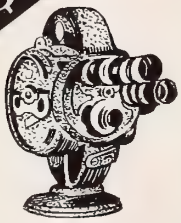

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NEW
FILMO
CATALOG
and
BARGAIN-
GRAM

Peoria club ■ Under the leadership of E. G. Shalkhauser, an amateur movie club organization meeting has been held in Peoria, Ill. Despite an error in a newspaper report as to the meeting date, an enthusiastic representation of fifty or more movie makers in Peoria attended the meeting. *What a Night,* a comedy from the League's Club Library, and films made by those present were screened. A committee of three was appointed to draw up a constitution and define the new club's objectives.

Recent accessions ■ *The Power Of Suggestion,* 2,000 ft., 35mm., produced by Artkino, amateur unit of Burbank, Calif., has been loaned by that club to the League's Club Library. The story is laid in the tropics and the plot deals with a faithless wife and a revengeful husband. The picture is unusual in that there can be little audience sympathy for any of the characters and, if anything, the more villainous elements come out on top. Makeup and settings are well handled.

Rushes ■ Miss Margaret McKittrick of Santa Fe, New Mexico, is leading in the formation of a club there. It is planned that, when organized, the club shall consist of several production teams, each working simultaneously on short film stories.

■ In Frankford, a suburb of Philadelphia, Comly J. Webster is planning the organization of a club of amateur cameramen. The club will have excellent dealer support. Projection and interior lighting equipment have been promised the club when it is formed.

■ Clyde Hammond of Youngstown, Ohio, has completed the production of his third photoplay, a psychological study of the reactions of a country girl who sacrifices to obtain her objective only to find that she has violated the "tribal tabus" of her crowd conscious associates.

British amateurs

London ■ The newly organized London Amateur Film Club has completed its first production, *Man Disposes,* by Miss Sadie Andrews, and is now working on two more pictures, *The Choice,* by Miss M. Jasper, and *Conspiracy,* by Ivan East and Miss Joan Huggins. Since the aims of the club include serving the amateur cameraman and developing the general cinematographic knowledge of members, meetings during the spring and summer months were largely devoted to lectures and practical demonstrations. The club has been fortunate in securing a meeting place entirely at its disposal. Here members may gather at any time to discuss movie making. This facility has been used freely and the club is steadily growing.

Blackburn ■ The Blackburn and District Amateur Film Society has two pictures in production, *Mixed Grill*, a romantic drama laid in a girl's college, and *Autograph*, a comedy. Both pictures will run approximately 1,200 ft., 16mm. J. Holland is directing both while F. C. Swarbrick, C. H. Taylor and J. Walsh are cameramen. This active film society has a membership of thirty eight. For exchange loans of films with other British Clubs and societies, the Blackburn Society offers its first production, *Great Stuff, This Love*, 1,200 ft., 16mm. Clubs in Great Britain wishing to borrow this picture may address Frank C. Swarbrick, 103 Queen's Road, Blackburn, Lancashire, England.

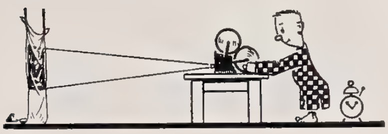
Sheffield ■ Among the attractions on the late September programs of the Sheffield Amateur Club were *The Road To Fleet Street* and *The Kris*, filmed by Ace Movies of London; a travel film, *Around Belgium And Holland*, made by R. F. Unwin, and a demonstration of projection equipment. The club's film librarian, J. W. Gillot, is compiling a list of pictures made by members during the past summer to facilitate in preparing winter programs. Owing to the unfortunate death of J. E. Crouch, one of the leading men in *Resurrection*, the club's current production, it has been necessary to reconstruct the story and reshoot many of the scenes. The scenario has been rewritten by Arthur D. Hobson who has salvaged as much of the work previously done as possible. Mr. Crouch was well known and admired in amateur movie and amateur theatrical circles in Sheffield.

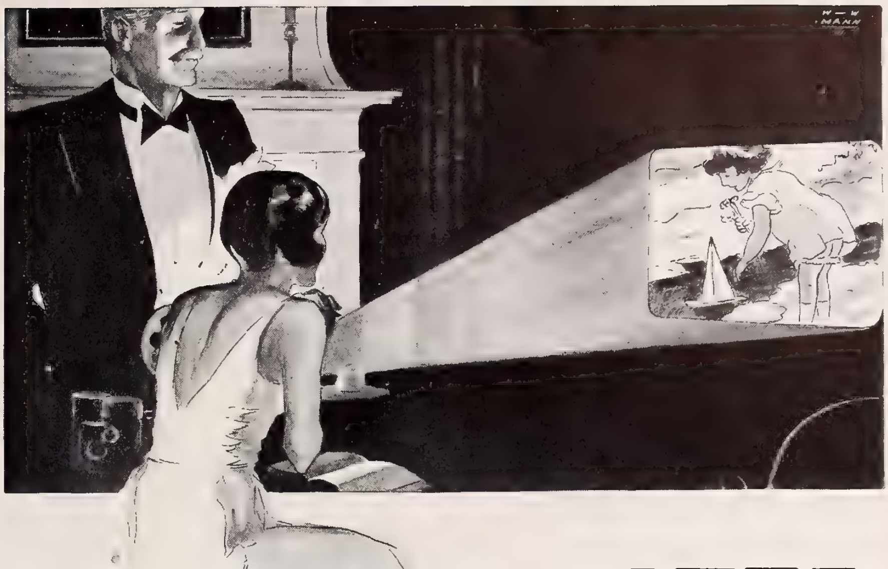
Packing with Mrs. Pepys

[Continued from page 594]

which goad overmuch but I was spent with argument and could but murmur, faintly, "Whatever you suggest, Darling, and, perhaps, it would be wise to phone at once for reservations."

And now I can, with ease, take the screen, averting the catastrophe which otherwise would occur were we to be quartered in rooms of flower bedecked wallpapers.





20 YEARS LATER

"Recognize yourself, Agnes? Yes, that's how you looked when you were one year old."

"But, Dad, how can film twenty years old show such simply stunning pictures? I should think it would have dried out and fallen apart long ago."

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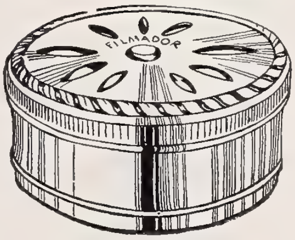

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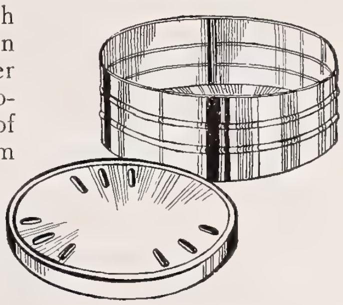
The Filmador consists of two heavy aluminum containers, one within the other, with a half inch dead air space in between. The inner container is humidified and accommodates three 400 foot reels of 16mm. film. Here is a film protector worthy of being entrusted with your most prized reels, yet offered at a price that recommends it for all your films.



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Ciné touchdowns

[Continued from page 595]

From a pile on the ground, they then fly back in all directions, crouch over ready to start and suddenly dash madly through the next play. A few shots at half speed of the victor's snake dance and of the crowd leaving the stadium might complete the record.

Another type of football film gaining widespread favor is that secured by coaches for instruction and criticism of players. These are made both at practice and during regular games. At practice, the plays are filmed in perfect form, using slow motion. These films are used to compare with slow motion films of the same plays as performed by the scrub team, thus making it possible for the coach to point out faults and make corrections. The fundamentals of football—kicking, passing, blocking, bucking the line, etc.—are also often filmed in slow motion, using experienced players, to be projected for the new players at the beginning of the season. In filming these shots at practice, the general rules for football filming apply except that coaching films should be made from some elevated point such as a platform or ladder so that the action of each player may be followed clearly for analysis. Pictures are also taken during the games so that coaches may point out the mistakes made in actual contests. A student or assistant coach usually does this filming, it being possible to get permission to set up the camera on top of the press stand or at some other vantage point. About four hundred feet are usually exposed at each game.

Finally, there is the comparatively new type of football film, that of games played at night under the glare of powerful searchlights. The new supersensitive films now offered by leading film manufacturing companies often make it possible to obtain pictures under these conditions. Since each field has its own system and arrangement of lights, it is obviously impossible to give definite exposure data. However, a fifty foot roll, filmed with a fast lens, wide open, will serve as a test well worth trying.

Perfecting projecting

[Continued from page 598]

inches in width, it is possible to make a douser with a shutter two inches in diameter and a three inch handle. Attach this to the projector in such a position that, by moving it up or down, the beam of light is cut off.

To project a picture so that it is free from jumpiness and flicker and, at the same time, so that it will not lose any of the initial smoothness, it is advisable to splice on a transparent or opaque, preferably opaque, leader no less than five feet in length. This will allow two feet from aperture plate to takeup reel and leave the required three feet, or equivalent six seconds, to attain projecting speed. To make a test, have the projector threaded with only enough film or leader to make proper loops and reach the takeup reel, close the douser and switch on the projection lamp. Start the motor, watching the film at the same time, until leader has run through and four or five frames have passed the aperture. Then open the douser and make any necessary adjustments such as framing the picture, etc. When there are only four or five inches of film left, close the douser but con-

CULVER
CULVER

Shooting the action from a vantage point on the football field of battle

Bell & Howell

tinue to let motor run until all the film has been taken up on the takeup reel. Now shut off both motor and light. By doing so, the clear screen is prevented from showing glaringly.

For those further advanced in projection and who wish to use two projectors for continuous performance, the douser will be found invaluable for change overs. With rented films which one is not allowed to mark, a certain frame with some particular action taking place might be selected. This point should be about eight feet from the end of the reel. Splice a blank leader nine feet in length on the beginning of these reels. While showing reel number one, thread reel number two, using not more than two feet from aperture to takeup reel. Close the douser on projector number two. At a point about fifteen feet from end of reel number one, turn on lamp in projector number two. When the scene with the particular action appears, start the motor on projector number two. When only four or five inches remain in projector number one, open douser number two and close douser number one, making certain the opening and closing is done simultaneously. Frame the picture, if necessary, and stop projector number one. By operating the projectors in this manner, not only has the clear screen been prevented but a continuous screening is achieved, the stop between reels having been avoided.

Another method may be used with personally owned films. At a point eight feet from the end of the reels, punch four extremely small holes in the upper right hand corner of a frame. If the stock is negative, the cues may be made on the negative before printing. At another point six inches from the end of the reel, punch four more very small holes in the same position in the frame. Care should be taken so that the holes do not appear to be jumping all over the picture. The same leader should be used as in the above described method and, also, the same threading program should be followed. The only difference is that the dots, instead of the uncertain selection of some part of a scene, provide the cues. The first dot is the motor cue. The second is the change over cue. The dousers should be opened and closed as quickly and evenly as possible. The time elapse between the motor cue and change over cue is exactly fifteen seconds so that projector number two has had plenty of time to pick up speed and there is time enough to operate the change over smoothly.

This method has proved very successful. If done with care, it is almost impossible for anyone in the audience to detect the change over, even if looking for it. The secret is uniformity. With that, perfect projection is easy.

When cameras go a hunting

[Continued from page 605]

film. Show the reluctant hunter getting out of bed in the morning. For a finish, a shot of the hunters dining off venison steaks of a day's hunting or of a single man bandaging blistered feet could be used. If the early rising scene is employed, try to shoot the sunrise for a second scene. In the autumn, it is better to film the sunset as a substitute, for November mornings are apt to be too misty, although, if the mists are light, some splendidly picturesque scenic shots can be obtained.

In wild water, beaver, otter and even muskrat give good pictures. Beavers are the easiest to get if their dam can be located. Kick a hole in it, get a comfortable spot on the bank and the repair gang will be on the job in a few minutes.

Water scenes are apt to be even more picturesque, though the choice is more limited. Select two blinds, one for the hunters and the other for the cameraman. Place the latter so that he can get the advantage of camera angles. Study the ground the day before, get there early and wait. Do not attempt to save time by making shots of the blind while waiting for the birds to come. They may come over just at that time and they will keep on going. After the bird shots are made, the blind can be partially dismantled to get shots showing its construction. These can be edited in before the scenes of the birds to make a coherent story. Shots of hunters in action might also be made after the bird scenes. But always remember that a hunting picture is supposed to be a picture of hunting and not a scenic. Get action and plenty of it. There is nothing prettier than a perfect point by a well trained dog, but show the hounds ranging as well as pointing. If the rabbit dog finds a cottontail, follow the dog as well as the rabbit. If they cannot be filmed in the same scene, try to get two sets of shots that can be matched together in editing. If it is a bird hunt and the hounds point, aim where the covey is expected to rise and send the dogs in but, if possible, get the birds rather than the dogs. Work for a variety in movement. Every phase of hunting has its sequence of events. Get them all in and in regular order.

Go into the woods with plenty of film, shoot freely and then edit. Don't put it all in. Put in only the best. Open with a leisurely start but quicken the action once the trail is reached and keep it tense until the kill. Then work in a "back home" scene or two and call it a day, "back home" meaning the camp and not the return to the city.

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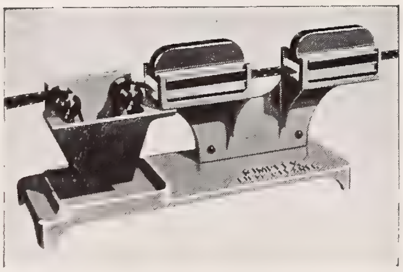

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Closeups—What amateurs are doing

JAMES W. MOORE

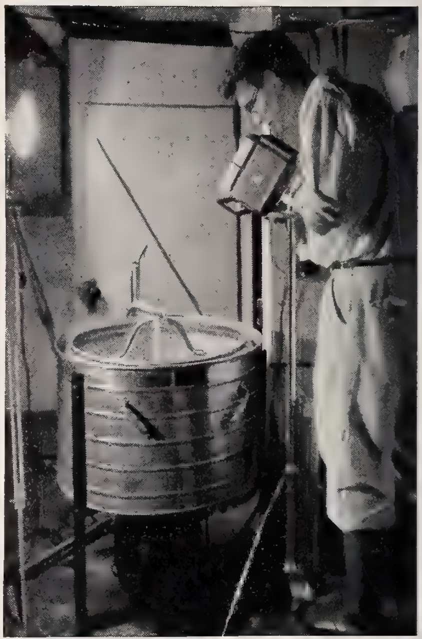
The Prince of Wales as he appeared to camera of an Argentine amateur

■ The extended visit of the Prince of Wales and Prince George to South America during the recent British Empire Trade Exposition was caught in all its colorful detail by Carlos and Alex Connio, League members in Buenos Aires. Of particular interest to other amateurs should be the sequences in which the Prince of Wales, himself a veteran movie maker, is seen industriously filming passing events.

■ One of the most interesting amateur photoplays to pass through League offices recently was *The Tell Tale Heart*, a 400 ft., 16mm. version of this Poe thriller made by League member A. P. Cobb, Jr., of New York City. A screening of *The Fall Of The House Of Usher*, that first and still foremost example of advanced amateur filming, inspired Mr. Cobb to this, his initial effort at film story production. Working indoors with only the most usual amateur equipment, he has achieved, by intelligent control of camera angles and lighting, a simple and mature forcefulness. The new fast films make such filming even more inviting to the experimental amateur.

An effective scene in silhouette from the film, "Autumn Fire"

■ An outstanding example of continuity and story interest injected by simple means into a large number of seemingly unrelated shots is found in *Autumn Fire*, an experimental film devised by Herman G. Weinberg of New York City, at present the manager of the Little Theatre in Baltimore, Md. This continuity was accomplished by weaving together sequences made over a period of years and by coordinating them with the mood of a sentimental little romance which called for the shooting of but few additional scenes. Distinguished by photography of unusual interest and charm, the film maintains a sombre autumnal mood throughout which still further gives it the appearance of having been carefully planned in advance of its filming.



A washing machine plays a new role as actor in an experimental opus

■ An egg beater, electric fan and washing machine in closeups are the subjects of *Domestic Mechanics*, a recent 100 foot amateur film of machines found in the home as made by League member Charles DuBois Hodges of Ridgewood, N. J. Thoroughly abstract in treatment, the film builds up unusual interest through the recurring images of the spinning egg beater, the shimmering fan moving hypnotically in slow oscillation and the vigorous antics of the washing machine. Such an amusing and attractive film, the possible work of a rainy Sunday, might well suggest other simple subjects.

Dixie, a Boston terrier, has the role of nurse maid in Courtney film

■ At a recent celebration of his first birthday, Arthur C. Courtney of East Lynn, Mass., reviewed his progress during the year as recorded in movies by his father since the baby was twelve hours old. Sharing the honors in the film with Master Courtney was his Boston terrier, Dixie, an amiable but slightly apprehensive nurse maid. And one cannot help but wonder how Master Courtney will feel, fifteen or twenty years from now, as scene after scene of his cine album reveals, with an animated and panchromatic clarity, his infant contours!

■ In an 800 ft. film of animal studies, H. W. Voss, a League member of Fort Meyers, Florida, presents many unusual and delightful sequences depicting wild animals and pets. Since none of the scenes in the film was made outside of this country and none of them was made in zoological gardens, Mr. Voss's success in gathering widely diversified, yet always entertaining, material exemplifies the possibilities in the field for other amateur movie makers. The film also illustrates the value of the significant use of the closeup, for such closeups as those of the eccentricities of the land crab, of the competitors in a Florida turtle parade and of Bob, Mr. Voss's dog, aquaplaning, give the picture its interest.

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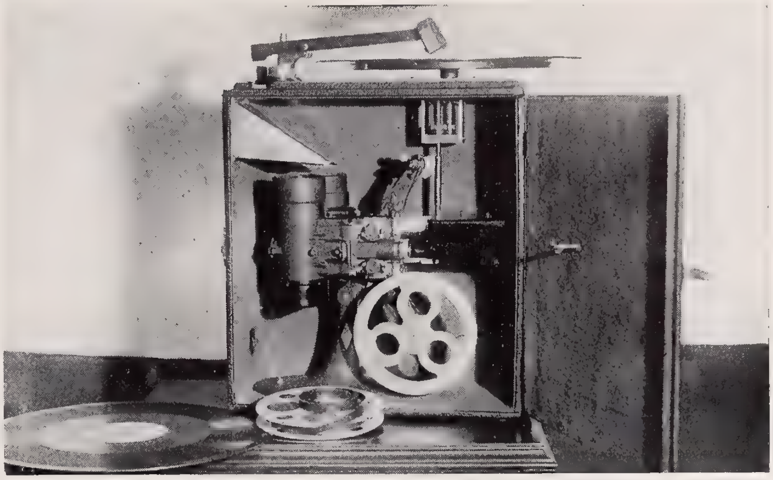

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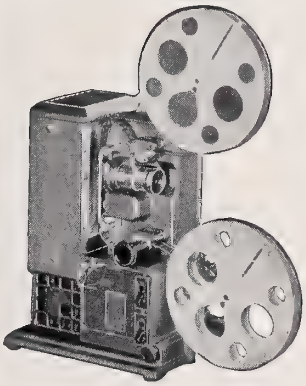

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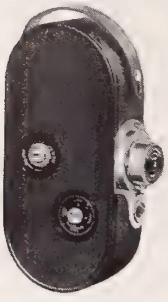

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To fade or not to fade

[Continued from page 592]

A commonplace example is the iris out on a waving flag that sometimes closes patriotic pictures. In an amateur photoplay of a murder mystery, one might iris out on the significant clue that is being ignored by detectives. The disadvantage of the iris is that the effect is obvious and very definite. Hence one must avoid using it more than two or three times, at the most, in any one picture, for, otherwise, it becomes monotonous. In a few cases, the iris may be used to connect similar scenes. For example, one might iris out on a scene of a waterfall until nothing was seen but a small circle of the water rushing past. Then one could cut to an iris in on a different waterfall.

The dissolve offers the largest number of cinematic uses but, unfortunately, is limited to few amateurs. It may be employed to indicate a time lapse, especially short lengths of time, and it is the best device for representing thought processes or memories, for it gives the feeling of penetrating into the mind of the subject. It conveys a more vivid sense of connection than the fade or iris and, hence, it is very adaptable in bridging gaps in a story. For example, in picturing the steps in manufacturing, one may effectively dissolve from one important process to another. It is even sometimes desirable to dissolve from a long to a medium shot of the same subject, as a substitute for cutting, to secure the effect of smooth connection. So strong is this feeling produced by the dissolve that one may use it in shifting to a scene of parallel action. For example, one could dissolve with good effect from a scene of the criminal at the dock awaiting the jury's verdict to a scene of the jury arguing the case and then dissolve back again to the criminal. In a case like this, either the iris or fade would be clumsy unless it were desired to represent a long passage of time and, even in that event, a slow dissolve would be better.

In scenics, sport films and similar amateur subjects, the dissolve is most useful in shifting from one sequence to another in cases where a title will not be inserted between them. Frequently it is employed to provide a feeling of progression in scenic films, as in the case of a series of scenes of a trip up a mountain side. Dissolving from one view to another made from a higher elevation, and so on, gives the audience the sense of forward movement up the mountain even without introducing scenes of the motion of the climbers or the funicular. However, there is a tendency in many professional scenic films and other "shorts" to depend too largely on the dissolve. It is, in itself, a pleasant effect but a tendency to use it purely as an ornament is bad movie technique from every point of view.

In using fade, iris or dissolve, one should always hold in mind that basically a story is told in motion pictures by sequencing, and that variation in camera distance and angle is the fundamental consideration. The iris, fade and dissolve are merely aids in smooth presentation. A picture, be it photoplay, personal film, scenic or industrial, may be adequately handled using none of them. On the other hand, these devices will add smooth and delightful touches if correctly employed, that is, if they are used where some manifest purpose will be accomplished.

Do's and don'ts for doctors

[Continued from page 599]

almost indistinguishable or recognizable only as a black hole. Whether or not a continuous closeup is used depends largely upon the nature of the operation. As in other types of filming, the guiding principle is always to follow the action as closely as possible and to emphasize the significant part of it by camera position and distance.

In general, the closeup, so effectively used in professional theatrical production, is just as effective in medical films. But, in using the closeup, it is well to bear in mind that orientation is important in many instances. Therefore, the long shot should not be entirely excluded. It is well to introduce the subject with a long shot, subsequently cutting to closeups. Good closeups are not difficult to obtain. In operations, the best method is to use a telephoto.

The medical film requires little, if any, "atmosphere." Its purpose is that of a graphic record to impart knowledge. Therefore, to save footage, photograph only that which is essential to this purpose and eliminate from the field, as much as possible, all extraneous material.

In titling a film, one should conserve words. The subject matter of medical films and the fact that they are usually for instructive purposes often necessitates more titles than the average film. Since it is usual to allow one second per word for reading a title, it can be seen how long, descriptive titles add rapidly to film footage. Plan the scenes so that as many titles as possible will be eliminated. Insofar as practical, never have titles follow one another without an intervening scene.

Before starting any actual photography, anyone contemplating production of medical films should sketch out a working plan or outline. One need not know anything about scenario writing to outline the presentation of the subject under consideration. Such an outline will supply a guide which will simplify the filming and conserve time and effort. Time, especially, may be a very important factor during the operation and, if the motion picture technique is not thought out in advance, there will be no opportunity while operating to give it the consideration it requires.

The clinic

[Continued from page 593]

viewer for examining film, get an extension cord and socket and attach a fifteen watt, inside frosted lamp. Place this on the table near the rewind. It will be found very useful in examining frames. A small magnifier helps.

November stops ■ In these days of gloomy skies, misty sunlight and early nightfall, the amateur should equip with all the latest improvements to capture a cine record of almost any scene desired. First and foremost, there is the new fast film, the use of which automatically changes an estimated stop of *f*/4 to one of *f*/5.6, or even *f*/8, and other estimated stops in similar proportion. But the best attribute of all is the ability of the fast film to furnish the equivalent of one or more stops faster than the widest stop on your lens. For instance, if only an *f*/3.5 lens is available, yet the light is of such poor quality that *f*/2.5 or even *f*/1.9 would be needed, all that is needed is to open the lens wide and use one of the new types of fast film. Similarly, an opening of *f*/1.9 would give the equivalent of *f*/1.4 with the fast film and so on. Also, the smaller the stop used, the greater will be the depth and definition of the image. The new fast film enables the use of the smaller stops and yet gives all the exposure needed. The winter months, beginning with November, will call for more exposure in temperate latitudes and this necessary increase is better furnished by the fast film than by opening up the lens. There are thousands of opportunities for interesting cinematic material this month—late afternoon at the football game when the score is a tie in the last quarter and a ninety yard run is expected, autumn and sunset effects through the haze, campfire pictures, interior shots of jolly parties at Hallowe'en and Thanksgiving—that are now easy to make. Outdoor stops will vary from *f*/8 in the middle of the day to *f*/3.5 and *f*/2.9 later in the day and in the shade. The waning of the brilliant light of summer should, indeed, give an added impetus to use of the new type of speed film by amateur movie makers.

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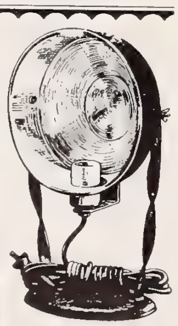

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Scenarios for superspeed

[Continued from page 596]

shot of a whole plate of the same set established in the identical position. The other misdeeds can be similarly rectified. All is well and Baby crawls over to the fireplace rug and curls up with his favorite toy dog. At this point, Dad and Mother enter the room, her expression indicating an "I'll show you how much of an angel child he is" mood. Baby closes his eyes and pretends to be asleep. This shot merely requires some watchfulness! Some day, when he is asleep, film him with the camera inverted, as you call to him and awake him. Then make a shot of Mother's puzzled countenance and Dad's proud father expression.

Of course, many mothers will protest against the idea of encouraging destructiveness in their offspring. But the youngster need not really perform half of the deeds attributed to him. He can be in the next room when the plate is broken, when the basket is upset and when the slippers are launched.

That *would* be a very jolly little movie, wouldn't it? And it is only one of many that can be made indoors this fall and winter. We will not touch upon those films that can be made on the several holidays that are so rapidly approaching. But here is another idea for your consideration.

Few husbands realize the time and trouble necessary to the preparation of the evening meal. Using a clock face throughout the day to punctuate the shots, show all the details of the preparation of dinner from the pastry and jellied salads that are made in the morning to the table setting and serving at meal time. Besides being an unusual topic, it will be of a decided educational value to friend husband.

Or one may start such a movie with a shot of both husband and wife at the dinner table at the conclusion of the meal. Then make a shot of Dad talking and follow it with the title, *Had a terrific day at the office—you've no idea how busy a person can be.* Then return to a medium shot while Mother replies in the title, *I suppose you think that all I need to do is to snap my fingers and the meal appears—like this.* Having established the camera upon some stationary support, show the table setting and serving itself by placing one article after another upon it and flicking the exposure lever or button after the appearance of each different article. Then make another shot of both at the dinner table, the wife talking and saying in a title, *But, to show you how it is really done, I will project some movies of my job.* Make shots of husband and wife as they set up the projector and screen. Film the wife starting the projector and end this short scene with the room lights going out. Cut to a shot of the screen as the lead title, *Dinner is served,* flashes upon it. This movie of a movie can be made with a fast lens and the new superspeed film! Then stop the camera and projector and place the husband and wife in front of the screen so that their heads will be in silhouette when the next scene on the screen is filmed. This would be a closeup of the clock's face and, after it is ended, cut to the actual shots of the step by step preparation of dinner. Then make a shot of the final scene of the clock face on the screen as the picture is concluded and the lights are turned up. The finale would be of husband and wife in the kitchen, both aproned, as she washes and he dries the dishes.

Think up a good reason for making a movie and you will make a good movie. Ideas are every bit as important as exposure.

Cines of the fathers

[Continued from page 601]

Pop what we were doing, he made me give him the film and took it down to the studio and had it developed and showed it to me that night. Mother wanted me to cut out the scene where Pug spits on the bar but Pop said that was the best scene in the whole reel and that it would spoil the picture to have it cut out, so mother just sort of sighed and said, "all right not to bother cutting it out but that it was very disgusting." Pop said that, if I wrote the subtitles out, he would have them made down at the studio but I was too tired to write them that night and so I went to bed and decided to write them in the morning.

Now, being as my Pop's a big movie man, I see an awful lot of movies and so I've got a pretty good idea about how to write subtitles and, besides, Pop has a lot of subtitle writers over at the house for dinner and, since they talk just like they write subtitles, only funnier, it wasn't a hard job to write the subtitles for our western picture. We had decided to call it *Sordid Sins* because that sounded like what they'd call a big picture and that's what we wanted to have this look like. For the first title we put: *Hellcat Harold, the deadest shot in Stink Valley, played by Pug.* The next one came when we had to introduce Spud and so we made a wisecrack about him like this: *Clarence was so funny that he had to laugh at himself, enacted by Spud.* Me and Pop wrote the rest of the subtitles and finished them before breakfast so that he could take them down to the studio with him when he went to work that day.

After breakfast I called the guys together and we started to get everything ready to take the rest of the picture because we wanted to have it finished by that night. You remember that we had to quit on the day before just when Spud had won five hundred smackers at roulette and was leaving the saloon counting them. We went on from there and took a closeup of Pug eyeing the money and then, after Spud goes out, he follows without paying for the whiskey. Just as he reaches the door, Albert yells for him to come back and pay for the drinks and then Pug turns around and grabs out his gun and pumps Albert full of lead. Then we brought the camera around and took a picture of Albert sinking to the floor and, after that, came a closeup of red ink smeared all over his shirt where his heart is supposed to be so that it would look like he had got shot in the heart.

Next we took a scene of Pug laughing and walking out of the door just like the cigarette add says, you know, nonchalantly. Next came a shot of all the extras rushing up to see if Albert was dead and one of them stands up on a table and who do you think it is but Red the hero. And he says he isn't going to let the best bartender in Stink Valley get shot up without putting up a kick and so he says he's going after Hellcat Harold and then he says goodby to all his buddies and dashes out the door. There I yelled to Percy to stop the camera. By that time it was getting near lunch time and so we decided to leave the big fight scenes for the afternoon and just take the scenes up to the fight. We set the camera out in front of the saloon and took Red dashing out the door and up the street to get his man. After that, we took a shot of Pug holding up Spud with his horse pistol and stealing the cash which he won. Just then, Red walks calmly up and sticks his gun in Pug's back and makes Pug give Spud back his money and makes Pug throw away his pistol and tells him that he's going to fight him to the finish. Then Pug shows that he's the villain by giving the hero an awful sock in the jaw. Just about that time the lunch bell rang and work was called off.

That afternoon we finished the picture with a lot of fight scenes and my Pop says that the directors over at the big studios couldn't have made them better. It looked terrible fierce but nobody got hurt at all because everything was faked. When Red was going to give Pug a poke in the face, we got them standing just far enough apart so that, when Red swung, he just missed Pug's face by about a half an inch and it looked so real that, when we showed it to mother, she said ouch every time anyone got a sock. Of course, Red won finally like all good heroes do but the bartender died and so Hellcat Harold got hung. We got some pictures of him swinging by making a dummy and taking some pictures of the shadow that it made swinging back and forth. It looked just like Pug's shadow.

The next night, Pop had me invite all the gang over and we showed the picture with the subtitles and everything and everybody said it was great and Pop said that he was going to have it released, maybe, so, like the movie ads say, you want to watch for it at your favorite movie house.

Economic significance of sixteen

[Continued from page 602]

of standard width film on the screen required the services of a skilled operator. Its highly inflammable nature required elaborate precautions against fire. After struggling for a millennium or two for a suitable medium of expression, man found it necessary to hire a hall if he was to use it efficiently. To know this is to understand the real significance of the development and standardization of the narrow width noninflammable film and the sixteen millimeter camera and projector.

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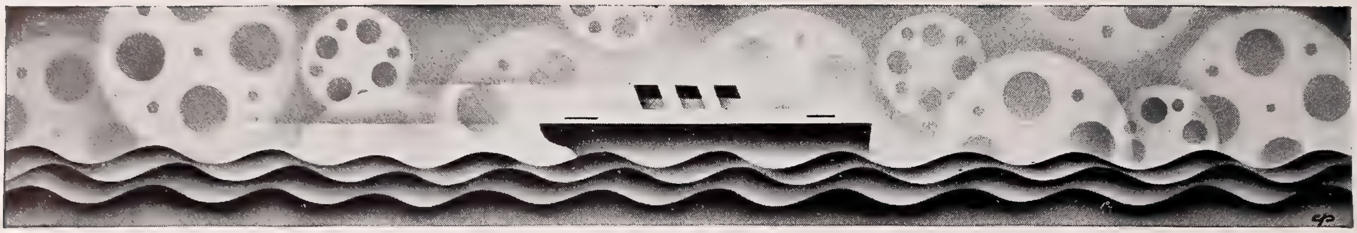

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Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Rex Studio, 329 S. Adams St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 307 North 3rd St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.
Richmond: Amateur Art Studios, 609 E. Main St.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: C. S. Edwards, 622 Marshall St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp-Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 626)

tion pictures in industry or trade. The prospective client sees and, in seeing, is relieved of the tediousness of an involved harangue, spoken or printed. The use of words imposes the necessity on the part of the audience of creating their own pictures as the idea is visualized in the mind's eye. The degree of ability for doing this varies with the individual and is in complete contrast to the factual record of the film.

In matters involving a difference of opinion, the film will be the final arbiter for it is a permanent record of an event. Sell by sight and there can be no occasion for dispute; the responsibility in such a transaction rests upon the client.

On the side of distribution, among other things, are the tempting possibilities of films in department stores, logical showplaces for the commercial film. Consider, for instance, the effect of exhibiting, under ideal conditions, carefully planned and produced motion pictures of such things in actual use as fashions, furniture, toys or cooking utensils in the shop where these same commodities are for sale.

The facility of expression and communication the motion picture affords is as it should be in an age distinguished for its development of labor saving devices. With simile, metaphor and illustration, we strive to strengthen and add to the picture value of words, evolving an elaborate system of signs and symbols, the efficiency of which requires equal skill on the part of sender and receiver as thought is translated into words and back again. Eliminating at once both the labor and the loss involved in translations, the motion picture delivers its message direct with the speed of light. It is the event itself—moving, inspiring, complete.

News of the industry

[Continued from page 610]

who would like to receive it. Merely drop a line to its editor in care of the Eastman Kodak Company, Rochester, New York.

9.5mm. sound ■ Demonstrations of the latest Pathegrams sound equipment and extensive sound library of 9.5 and 16mm. film may be arranged by appointment between ten to twelve in the morning and one to four in the afternoon at Pathegrams, Inc., 35 West 45th Street, New York City. These products represent the culmination of more than a year of experimentation and testing and are said to provide an ideal presentation of sound in the home.

Crystal Compact ■ A new model beaded screen, to be known as the Crystal Pearl Bead

GET ACTION INTO INDOOR MOVIES

EVERY quality you have wanted in your indoor movies **PLUS** unrestricted action is now possible when you illuminate with **FOTOLITES.**

For, with Fotolites, (exclusive chemical finish) your illumination will always be ample.

MOST LIGHT WITH LOWEST EQUIPMENT COST

Models 5, 10 and 15 Fotolites range in price from $6.00 to $16.00 (without bulbs).

THE STANRITE TRIPOD AND PANRITE

Professionals and serious amateurs find the new **STANRITE TRIPOD** and the **PANRITE TILTING TOP** an ideal combination. Rigid construction. Light weight.

STANRITE TRIPOD, $12.00
PANRITE TILTING TOP, $9.00

TESTRITE INSTRUMENT CO., 57 E. 11th St., N. Y. C.
Without obligation send free particulars
TO ....
ADDRESS ....

NEW "COMPACT"

CRYSTAL PEARL BEAD MOVIE SCREEN

CONTAINED IN ATTRACTIVE BLACK LEATHERETTE CASE.

CARRYING POSITION

Inexpensive yet durable and practical 16 mm. beaded movie screen mounted on spring roller with highest quality Crystal Beaded Screen Surface. The screen can be set up in less than one minute and, when not in use, all parts, including nickel plated tripod, are contained in carrying case shown above. Dealers wanted everywhere.

SIZE	PRICE
30" x 40"	$15.00
36" x 48"	18.00
39" x 52"	20.00

TRADE NAME REG. U. S. P. O.
PAT'D NOV. 14-1916 U. S. P. O.
OTHER PATENTS PENDING

30" x 40" size weighs only 8 lbs.
$15.00
COMPLETE WITH CARRYING CASE AND FOLDING TRIPOD

ASK YOUR DEALER
MANUFACTURED BY
Crystal Movie Screen Corp'n
Celina, Ohio

(Continued from page 624)

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Pompton Lakes: Lank Electric Co., 204 Wanaque Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
FILM FEATURETTES, INC., 130 W. 46th St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Herbert & Huesgen Co., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
Yonkers: A. A. Movie Service, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 88, Euclid Ave. at 13th St.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
J. M. Kiefer & Son, 460-62 Northampton St.
Erie: Kelly & Green, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Crosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
Galveston: Maurer Studio, 418-23rd St.
Houston: Camera Shop (Fred L. Vermillion, Mgr.), 4629 Rusk Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

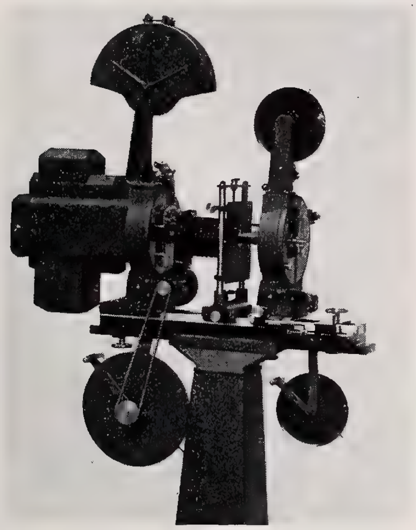
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

(Continued on page 628)

Compact, is announced by the Crystal Movie Screen Corporation of Celina, Ohio. Features claimed for this new design are unusual lightness, durability and a two in one construction which permits its use as a tripod or wall screen. It will be furnished in the following sizes: thirty by forty, thirty six by forty eight and thirty nine by fifty two inches, with case. In future, Crystal screens will be handled direct from the factory to the dealer.



The Arri printer, a new importation from the German film front

Atlas-Ampro ■ The Atlas Educational Film Company 821 Market Street, San Francisco, Calif., is the new West Coast distributor for Ampro silent and sound projectors.

Arri ■ A new, professional model of the Arri printer, long known and favored by amateur laboratory workers, has been recently announced. The new machine is a full sized optical printer and reduces 35mm. to 16 or vice versa. It is equipped with full 1000 foot arms for the 35mm. head and 400 foot spools for 16mm. The mechanism is mounted on a sliding bed and is made to precision standards, both optical and mechanical. A metal pedestal supports the entire assembly. The Arri reduction printer is an importation and is represented by George F. Wild, 13-04 124th Street, College Point, N. Y.

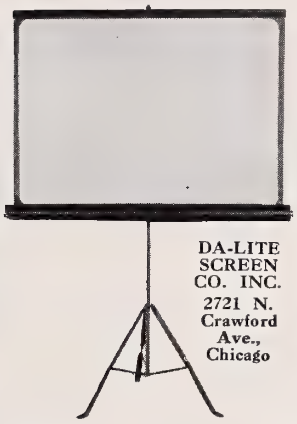
New management ■ The Educational Projecto Film Company, 214 American Bank Building, Los Angeles, Calif., is now owned and directed by Philip Meisenzahl and he will continue to feature the DeVry portable 35mm. sound on film projector. Mr. Meisenzahl has recently been appointed a dealer for the Ampro Corporation and will add other new lines in future.

Buy the screen that's made at "SCREEN HEADQUARTERS"

Since the days of the "nickelodeon," practically every improvement in projection screens has originated in the Da-Lite laboratories.

The Da-Lite portable screens for home use are built from this experience and are of the same advanced quality and efficiency as the Da-Lite Screens used in the more important theatres. When you buy a Da-Lite, you KNOW you have the best—because it's made at "Screen Headquarters."

Rear View



The CHALLENGER
A tripod screen that combines easy portability, quick set-up, quality construction and the all important advantage of the Da-Lite *super* glass bead surface. The Challenger's other distinguishing feature is its tripod slot and pin mechanism which automatically keeps the screen surface in perfect alignment.
30"x40" $20
36"x48" $25
39"x52" $30

The Famous MODEL "A"
The exclusive features of the Da-Lite Model "A" are the trip rods and stretching device. By turning the trip handle, the side arms are collapsed, returning the screen to the box. By means of the stretching device, the fabric is brought to drum tension. Two surfaces: the Da-Lite super glass bead, or silver.
22"x30" .... $20 30"x40" $25
36"x48" .... $30 39"x52" $35
See the Da-Lite dealer or write for folder completely describing these and other Da-Lite models.

DA-LITE SCREEN CO. INC.
2721 N. Crawford Ave., Chicago

DA-LITE *Super* SCREENS

LET THE LEAGUE HELP YOUR FILMS TO HELP YOU

The use of personal movies for practical purposes is widespread. Industry and business use them for sales and personnel training. Professional men—doctors, architects, engineers, clergymen, teachers, social workers and scientists—use films as professional tools.

THEY ARE EFFECTIVE IF WELL MADE

The Amateur Cinema League has services especially designed to help practical filmers. The League's Continuity Department will study your film project and work out a specific filming outline for you, helping you later with the editing and title wordings. Our Technical Department will plan your shooting details to solve the special problems you may face.

A PRACTICAL SERVICE FOR PRACTICAL FILMERS

USE THIS BLANK TO SECURE EXPERT AID

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street Date ....
New York, N. Y., U. S. A.

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.........., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada; $3.50 in other countries.)

MEMBERSHIP .... $5 a year (Canada $6).
LIFE MEMBERSHIP .... $100 in one payment and no further dues

Name .... Street ....
City .... State .... Country ....

One of the Amateur Cinema League's animated leaders is free with this membership. Please state width you wish—16 mm.—9.5 mm.—35 mm.

(Continued from page 626)

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
Kenosha: Oscar W. Haertlein, 2201-52nd St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  Eastman Kodak Stores, Inc., 427 Milwaukee St.
  Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
  Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Casa Alex, Alex y Carlos Connio, Maipu, 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sidney: Filmo Stores, "Berk House," 76 William St.
  Harringtons, Ltd., 386 George St.
  Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
  Harringtons, Ltd., 10 Rundle St.
  Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.
  McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
  Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
  Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
  Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St.
  Film & Slide Co. of Canada, Ltd., 156 King St., W.
  Lockhart's Camera Exchange, 29 Richmond St., W.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
  H. de Lanauze, 1001 Bleury St.
  Eastman Kodak Stores, Ltd., 286 Craig St., W.
  Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
  Gladwish & Mitchell, 7 Cypress St.
  Home Films, Ltd., 1440 St. Catherine St., W.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.
Valparaiso: Laverick & Co., Casilla 244.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
  Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen: K: Kongsbak and Cohn, Nygade 2.
  V: Kodak Aktieselskab, Ostergada.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Liverpool: Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C. 2: Horne's Camera Mart, 58 Old Broad St.
  N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
  N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
  S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
  S. W. 1: Westminster Photographic Exchange, Ltd., 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
    Service Co., Ltd., 289 High Holborn.
  W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
  W. 1: Bell Howell Co., Ltd., 320 Regent St.
    J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
    Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
    Westminster Photographic Exchange, Ltd., 62 Piccadilly.
      111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Tiranty, 91 Rue Lafayette.
  I: M. Assemat, 95 Rue des Petits-Champs.
  XVII: LeGrimoire, 182 Blvd. Berthier.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
  Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
  Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
  Agentschap N. V. Roosen, Frederik Hendriklaan 78.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
  Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
  Empire Book Mart, 160 Hornby Road.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
  M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
  M. L. Shaw, Ltd., 7c Lindsay St.
Rangoon (Burma): Y. Ebata & Co., 200 Phayre St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
  Shueisha, 25, Kitahama 4 Chome, Higashiku.
  T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
  Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
  Kodak Mexicana, Ltd., Independencia 37.
  "La Rochester," Av. 16 de Septiembre 5.

NEW ZEALAND

Auckland: Kodak (Australasia) Pty., Ltd., 162 Queen St.
  Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak (Australasia) Pty., Ltd., 681 Colombo St.
  Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak (Australasia) Pty., Ltd., 40 Princes St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
  Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

SCOTLAND

Aberdeen: James E. Henderson, Ltd., 164 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
    Avenida Conde Penalyer 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
  Y. Ebata & Co., 77 Bishop St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  Y. Ebata & Co., 33 Coleman St.
  Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
  H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
  Zulauf (Vorm, Kienast & Co.), Bahnofstr, 61

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Trailer to title ■ Having been approached many times by persons desiring a trailer to hitch behind their cars, Clifford Newlands, head of the Hollywood Trailer Service, announces a change of firm name to Hollywood Title Service at the same address of 6610 Santa Monica Boulevard, Hollywood, California.

The Motograph, clever device for making movies out of 16mm. stills

Pocket movies ■ The Motograph, a small book of consecutive photographic enlargements made directly from one's personal cine film, is now offered the amateur in answer to the problem of how to show off, without benefit of projector, that prized sequence of home movies. It is made easily and without harm to film from a four foot strip of 16mm., which, after the booklet is made, is returned intact to be respliced into the reel. Neatly bound in a leather cover, the Motograph is suggested as an effective gift from one movie maker to another. Makers are Phelps Films, Inc., 126 Meadow Street, New Haven, Conn.

"Filmo Topics" ■ The November issue of this attractive Bell & Howell journal for amateur filmers discusses, among others, the following subjects: *Lights! Camera!*, a plea for indoor shooting, now greatly facilitated by improved emulsions; *Movie Makers' Christmas Cards; Title Making Tricks*, a further installment in a series of title articles; *Seasonable Hints;* an article on scenic shooting in old Mexico; the Filmo News Pictorial. A request to the Bell and Howell Company, 1843 Larchmont Avenue, Chicago, Ill., will bring *Filmo Topics* to interested amateurs.

Peko sound ■ According to an enthusiastic report received from Chicago, the new Maestro synchronized 16mm. talkie cabinet of Peko, Inc., 2350 West Madison Street, that city, has made a fine entry into this fast growing field. The outfit comprises a radio receiver, thirty three and one third and seventy eight synchronized turntable and 16mm. projector, all housed in a single cabinet. It is said that a special oversize amplifier is used, giving large volume without distortion. The loudspeaker fits into the bottom section of the cabinet and may be left in this position or removed and placed near the screen. Both projector and turntable are driven by a central gear box and motor. The mechanism starts at full speed, it is claimed, and the turntable speed can be changed by turning a control knob. The projection speed is automatically varied when the turntable speed is altered. The projector is of standard type and uses either a fifty or one hundred watt lamp as a light source. It is said that the simplicity of control, high quality and fine appearance of the apparatus place it high among cabinet machines.

Leather Vita ■ This liquid preservative of leather, long known to leading librarians and fine book collectors, is now being offered through the retail cine trade for the care and preservation of the many leather products accessory to home movie making. Testimonials submitted by the Leather Vita Corporation, 15 West 47th Street, New York City, claim a particular efficacy for Leather Vita in combating the mildew and damp rot so prevalent in the tropics.

Baby Rolleiflex ■ Those who are acquainted with the well known Rolleiflex camera in conjunction with movie making will learn with interest of the introduction of a new and smaller Rolleiflex with a number of added conveniences. It is marketed by Burleigh Brooks, 127 West 42nd Street, New York City.

Film loss ■ The loss of a valuable film of Victoria Falls, South Africa, has been reported by Marshall F. Goodheart of Essex Fells, N. J. The film, which is 500 feet in length, is titled with the owner's name and address as well as a main title which reads, *Mosi-Wa-Tunya—The Smoke That Sounds.* Anyone having seen this film is urged to communicate with Mr. Goodheart.

Ikomat ■ A very compact and handy camera for cine workers as well as a valuable still medium for location testing and making all kinds of production stills is found in the Baby Ikomat, a new miniature camera issued by Carl Zeiss, Inc., 485 Fifth

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EQUIPMENT FOR SALE

■ SEND $1.39 postpaid for Milner Cinemeter, accurate vest pocket meter for all cine cameras—worth $2.00. *Bass Bargaingram* 207 now ready and postpaid free. Best list of used guaranteed 16 mm. or 35 mm. apparatus and supplies. Write for your copy. BASS CAMERA COMPANY, 179 West Madison Street, Chicago, Illinois.

■ ONE Filmo Projector fitted with variable resistance (used), $100.00; one model G DeVry projector (new). Regular price, $95.00, $39.00; one Continuous attachment with cabinet for Filmo projector, $50.00; one 2½″ Hugo Meyer telephoto lens to fit Model B Cine-Kodak (old style), $25.00; one Cine-Kodak *f*/1.9, gray, with case, (new) regular price, $175.00, $100.00; one Victor 16 mm. motion picture camera and case (new). Regular price $140.00, $85.00; one Carl Zeiss 35 mm. Standard motion picture camera with tripod (second hand). List price, $140.00, $25.00; one Filmagraph projector. Regular price, $10.00, $5.00; one Library Kodascope and cabinet (new). Regular price, $450, $300.00; one Business Kodascope slightly used. Regular price $90.00, $50.00; one 6″ Goerz Telephoto lens for Filmo, $40.00; one 4″ Dallmeyer Telephoto lens for Filmo, $25.00; one 1″ Dallmeyer *f*/1.9 lens for Filmo, $15.00; one 1″ Carl Zeiss *f*/2.7 lens for Filmo, $20.00; one 1″ Cooke *f*/3.5 lens for Filmo $10.00; one 1″ Cooke *f*/3.5 lens for Filmo, with focusing mount, $15.00; 400 foot Pathegrams, $5.00. Send for revised list feature films. *The Skyscraper,* featuring Wm. Boyd and Bessie Love, 7 reels. Price, $75.00; *Cohens & Kelleys In Paris,* 8 reels. Price. $50.00. STARKWEATHER & WILLIAMS, INC., Providence, R. I.

■ SELECTED 16 mm. library films, in excellent condition, at 20 to 60 percent discount; also bargains in slightly used cameras, projectors, lenses, projection screens, etc. J. B. HADAWAY, Swampscott, Mass.

■ EYEMO Camera with case, both like new, $110. COHEN'S, 1122 Eleventh Ave., Altoona, Pa.

■ FOR SALE—New and used 16 mm. sound pictures—comedies—cartoons, etc. Also used cameras, silent and sound projectors and amplifiers. Send for complete list and prices. PITMAN HOMOVIE SERVICE, 45 Summit Ave., Salem, Mass.

■ CAMERAS AND PROJECTORS for the **home, school, church** and business organization. Interesting literature free. D. F. ELDER & COMPANY. Dept. 11, Chelsea, Mass.

■ MODEL A Kodascope, new 250 watt, with case. Also Ansco Memo camera and projector outfit complete. Must sacrifice. Box 126, Movie Makers.

■ GRAFLEX 4x5. Also 3¼x4¼ R. B. Both with Tessar *f*/4.5. Cirkut 8″ and two view cameras. Box 125, Movie Makers.

■ SIXTY DOLLARS ALLOWANCE for your model "C" Kodascope on a brand new Eastman model "K" projector. Our allowances for your equipment toward anything photographic, still or movie, will be found just as liberal. NATIONAL CAMERA EXCHANGE, 5 So. 5th St., Minneapolis, Minn.

■ PORTABLE—35 mm. Universal motor projector 500 watt, like new, takes 2 1000′ reels; will sacrifice for $85.00 complete; sells for $600.00 regularly. Bell & Howell 70A camera with case, like new, $62.00. New subjects 16 mm. at $ .02¾ per foot. 9½ mm. owners; send for our bargain lists, 60′ latest subjects, $1.00. We have the largest stock in North America of Pathex equipment. Mail orders promptly filled. MOGULL BROS. ELECTRIC CORP., 1944 Boston Road, New York City.

■ BEST offer takes them! Used Stineman 16 mm. developing reel and tank. (Cost $50.00); Filmo 70 *f*/3.5, three speeds, case. Cost $180); Cine-Kodak *f*/1.9 (Cost $150.00). Also two Cooper-Hewitt U type lamps, complete, $15.00 each. Box 127, Movie Makers.

■ ELECTRICAL SOUND RECORDINGS synchronized to any 400 ft film, $8.00 each. Details free. We have complete line of sound equipment. Let us solve your sound problems. Complete stock of new Victor, Eastman, DeVry, Pathex cameras, projectors, lenses, films and supplies. 100 ft. panchromatic negative developed and one print on color stock, postpaid, $7.75. 10 word titles, 25c; additional words, 3c each. Art titles 40c. 500 film subjects in our library. Free list of 1000 bargains. AMATEUR-ART STUDIOS, 609 East Main Street, Richmond, Ky.

■ FOR SALE—Model A *f*/1.9 Cine-Kodak, slightly shopworn, with tripod, $92.50. Model A *f*/3.5 Cine-Kodak, slightly shop worn, no tripod $45.00. THE HARVEY & LEWIS CO., New Haven, Conn.

■ B & H CAMERA 70 D.A. 25 with critical focuser, equipped with 1″ *f*/1.8 KCF Cooke Special, 2″ *f*/3.5 foc. and 4″ *f*/4.5 foc. lenses, brown "c" Mayfair case and two color screens. Latest model, absolutely perfect, bought direct from manufacturer. Cost $454.50, sell for $325. DR. HY W. GOEHRS, Durupt Building, St. Cloud, Minn.

■ VICTOR 5 with visual focusing and turret *f*/2.9 lens and case; DeVry 67 with case; Memo and Brayco projector; *f*/3.3 telephoto lens; all or any part at one half list. Sept with case and magazines, $20.00; one A Graflex, *f*/6.3 lens, case, $45.00; Tenax Dagor, *f*/6.3 lens, case, film pack adapter, plate holders, $50.00; metal letter title board, $5.00; Traut Arc Lamp complete, $10.00; Super-Lite, without bulb, $5.00; 15x20 Rear View projection screen, $7.50 A. G. CHITTICK, Frankfort, Indiana.

■ SALE—Filmo 70, *f*/3.5 lens, portrait attachment, two filters, Sesamee lock case; guaranteed like new. $100.00. J. J. OPPENHEIM, North Manchester, Ind.

■ 3 Universals, 2 DeVrys, 2 Wilarts, Standard film cameras, 1 Cine-Nizo, 1 Zeiss-Ikon, 1 Cine-Kodak, 1 DeVry, 2 Filmos, 4 Devry, 2 Filmo, 1 Capitol continuous, projectors, cameras, Kodaks, film, tripods, accessories, Hayden splicer, 14,000 ft., standard films cheap. F. W. BUCHANAN, Johnstown, Pa.

■ ICA KINAMO Model S10 camera, *f*/2.7 Carl Zeiss lens and case, $45.00; Filmo model 70A camera, *f*/3.5 Cooke lens, $80.00; Ensign Super Kinecam camera, turret front with 1″ *f*/2.6 Cinar, 2″ *f*/3.5 Velostigmat, 3¾″ *f*/3.3 Wollensak telephoto and case, $194.50; Pathex 9.5 mm. camera and case, $7.00; Kodascope Model A projector, latest model and case, $125.00; Kodascope Model C, black finish, $25.00; DeVry Model G, 200 watt bulb and case, $32.50; 15 mm. Goerz Hypar *f*/2.7 lens in focus mount, $25.00; ¾″ Meyer Plasmat lens, *f*/1.5 in focus mount, $35.00; 2″ *f*/3.5 Cine Velostigmat lens in focus mount, $14.50; 3¾″ *f*/3.3 Wollensak telephoto lens in focus mount, $30.00; 6″ *f*/4.5 Wollensak telephoto lens in focus mount, $31.50; B & H photometer in case, $13.50; Dist meter for measuring distance, $5.00; Griswold 16 mm. splicers, $22.50 model, $12.00. WILLOUGHBYS, 110 West 32nd Street, New York City.

EQUIPMENT WANTED

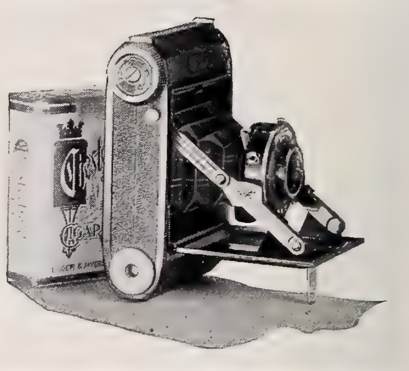
■ WANTED—16 mm. Library films—whole libraries and single films—lenses, etc. J. B. HADAWAY, Swampscott, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE your films, renew your library. For this service we charge $1.00 for each 400′ 16 mm. film, plus return postage, and smaller reels of 100 and 200 feet proportionately. Beautiful pictures in excellent condition are what we send you in exchange for your pictures which we expect to be in the same condition. For those that call evenings, we will screen any picture desired. We also rent to responsible people. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ EXCHANGE YOUR 100 ft. and 200 ft. 16 mm. subjects, 50c and 75c respectively. 400 ft. and 800 ft. subjects also exchanged at $2.00 and up per reel. MOVIE FILM EXCHANGE, Box 127, Monroeville, O.

Avenue, New York City. The camera is of the collapsible, bellows type and, when folded, fits easily into pocket or purse. It is quickly brought into use, as it springs instantly into correct adjustment, bellows extended, on pressing a button. It uses inexpensive, daylight loading roll film and takes sixteen pictures to the roll. Dimensions of the finished pictures are one and one fourth by one and five eighths inches. The lens is a two inch Novar with an aperture of *f*/4.5. The camera sells at $15.00.



New Zeiss offering is compact still camera with many movie uses

"Blickfang" ■ An adaptation of home movies in book form has recently been made by Fritz Schaefer of Hamburg, Germany. By means of Herr Schaefer's method, one may enjoy home movies without using a projector, simply by flipping the pictures under the thumb. An apparatus is also available to accomplish this result mechanically. A number of subjects are announced.

■ WILL trade library films, 400 ft., with other dealers. Send list. COHEN'S, 1122 Eleventh Ave., Altoona, Pa.

FILMS WANTED

■ WANTED—400 or 800 ft. religious subjects, also Chaplin pictures, 16 mm., must be in first class shape and at a bargain to interest us. Let us know what you have. REGINA PHOTO SUPPLY LIMITED, Regina.

FILMS FOR RENTAL OR SALE

■ 16 mm. short subjects (25 feet) complete with leader, title and metal reel, $ .75 each three for $2.00. Send for list. Ernest M. REYNOLDS, 165 E. 191st Street, Cleveland, Ohio.

■ 35 mm. negative DuPont panchromatic on 100′ spool with leaders for daylight loading, $3.50 each, f.o.b. EDUCATIONAL PROJECT-O FILM CO., 129 West Second Street, Los Angeles, Calif. (Write for laboratory rates.)

■ MUST SACRIFICE, 400 ft. 16 mm. films, like new, 4.50 per reel, postpaid, send for list. WALDHEIM'S, 113 Midland, Arlington, N. J.

■ NEW PATHEGRAMS—Aesop's Fables. Our Gang Comedies, etc., $3.25 each; *The Story of Santa Claus,* $3.00. All 100 ft., complete. Before purchasing that camera and projector, get our prices. JONES HDWE. CO., Movie Dept., Shamokin, Pa.

■ WILD FLOWERS, 16 mm., Eastern & Yosemite. Two 400 ft. reels each. Rented $2.50, sold $50 each reel. WILD FLOWER PRESERVATION SOCIETY, Washington, D. C.

Educational films

[Continued from page 604]

announced for distribution early next year by Eastman Teaching Films, Inc., Rochester, N. Y. Planned along strictly educational lines, these films are destined to give a living impression of Washington's character and deeds. Prominent historians, among them recognized authorities on Washington's life, aided in the preparation of the scenarios and leading dramatists assisted in the production. Many of the sequences were filmed in localities where the original action took place, such historic places as Fredericksburg, Va., Philadelphia, Pa., and Mt. Vernon having served as locations, it is reported. Extensive research was conducted to assure accuracy in costumes, sites, settings and properties and experienced actors, augmented by units of the U. S. Army, Indians from the Pamunkey Reservation and Virginia backwoodsmen, composed the cast. Although intended primarily for classroom use, these films should appeal to the home audience as well and are available on both 16 and 35mm. safety stock.

■ *She Goes To Vassar,* 800 feet, 16mm., 2000 feet on safety film, 35mm., the purpose of which is to keep the alumnae in touch with the college, to show parents of prospective students what their daughters will do when they get to the school and to interest the girls themselves as well as friends of the college, has been produced by League member Marvin Breckinridge and will be shown chiefly to the fifty branches of the Alumnae Association, to girls' schools and to groups of friends of Vassar. A new student being introduced to the various aspects of college life is the theme on which the film is based. Superior photography, which makes use of lap dissolves, the traveling camera, superspeed film and mattes, adds interest. For information regarding booking the film, address Miss Harriet Sawyer, Alumnae House, Poughkeepsie, N. Y.

Church ■ Modern methods and hard work are credited with being the means by which fifteen defeated churches in the St. Joseph, Michigan, rural parish are being revived and successfully maintained, the resuscitation program including the organization in each church of an orchestra, the promotion of athletics and the making of 16mm. motion pictures, it is reported by the Rev. Ralph W. Leisher, director of the parish. Concerning his movie work, the recording of activities in order to preserve a dynamic story of actual growth and development in the churches, fifty percent of which were closed, the remainder merely holding on and all in a dismal state of repair and, with one exception, unable to afford full time workers, the Rev. Mr. Leisher says, "I purchased a 16mm. camera with $f/1.5$, $f/3.5$ and four inch telephoto lenses and we are shooting more than a mile of film on our greater parish composed of fifteen churches. We have five workers on our staff, cover three counties and there are twenty baseball teams in the department of athletics. We are making a film, entitled *A Michigan Miracle,*

"She Goes To Vassar" shows life in that famous institution

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Reflector surface finished in white enamel.

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New York

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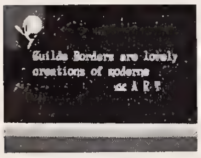
Detroit,
Michigan.



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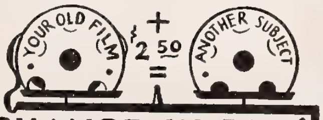

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Safety ■ *Beach Safety Don'ts*, a particularly creditable 16mm. film just produced by the Los Angeles Playground and Recreation Department, has for its purpose the promotion of complete safety at the Los Angeles municipal beaches. Taken by members of the department which, according to the Bell & Howell Company, recently equipped itself with camera and projector for making and showing of this and other 16mm. pictures on subjects having to do with the department's activities, *Beach Safety Dont's* is made up of three 400 foot reels. It was shown first in one of the local stores which carried a display advertisement in the Los Angeles papers announcing that the picture might be seen free of charge in its exposition hall. This publicity got the film off to a fine start. It is the intention of the Playground and Recreation Department to show this and other films it plans to produce on the thirty playgrounds maintained by the department in various parts of the city at the community houses connected with these playgrounds. Too, plans are being made to show *Beach Safety Don'ts* in the Los Angeles County and in the San Diego City Schools.

Sources ■ The fourth edition of the *Victor Directory Of Film Sources*, telling "where to buy, rent and borrow 16mm. films," is announced ready for distribution. Included in the additions to the editorial contents of the directory are *What Kinds Of Films Do The Churches Want?*, *What Educators Have Learned About Educational Motion Pictures*, *Average Purchase Prices And Rental Rates On All Types Of 16mm. Films*, *Sound Recording Methods And Costs*, *What About 16mm. Sound?* and much other useful information. Also, over two hundred and fifty sources of free loan subjects and virtually all known production, sales and rental sources are listed. A copy of this directory, which should be in the hands of every user of 16mm. equipment, may be obtained gratis by addressing the Directory Editor, Victor Animatograph Corp., Davenport, Iowa.

FREE FILMS ■ *These films, on 16mm. unless 35mm. is specified, are loaned free except, in most cases, for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired must be mentioned by titles. Do not send postage with request. When required, postage is payable on receipt of films and, of course, films should be*

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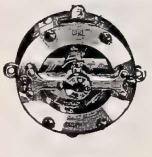

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returned postpaid. Requests, as soon as received, are forwarded to distributors who fill them in chronological order. Specific dates cannot be promised. Films available to groups are so described and are loaned solely for showings to sizable audiences. In requesting such films, the type and probable size of audience must be mentioned. Films are not available outside the United States unless so stated. Any amateur may apply for films reviewed as this service is not limited to members of the Amateur Cinema League.

■ *Magellan Of The Air*, one reel, 16 and 35mm., deals principally with the activities of Dr. Hugo Eckener while in America immediately following his circumnavigation of the globe. His reception in Cleveland and visit at the huge airship dock of the Goodyear Company in Akron are shown. The Graf Zeppelin, a fleet of other airships and The Los Angeles are included in the film which is offered through the courtesy of the Goodyear Tire & Rubber Company.

■ *Comfortable Homes*, two reels, 16mm., should prove of especial interest to home builders, lumber dealers and architects. Offered through Ray-Bell Films, Inc., the film presents data on a modern type of window frame. Available for group showings only.

■ *Making Mazda Lamps*, one reel, 16 or 35mm., offered through courtesy of the General Electric Company, begins with a short prelude on the development of artificial illumination and shows the successive processes in the manufacture of Mazda lamps, with especial emphasis on the advantages of standardization and mass production. Available to groups only.

■ *Red Head*, one reel, 16 and 35mm., on care of the hair and scalp, is an unusually attractive health subject which should be of greatest assistance not only in promoting general hygiene but in stimulating cooperation in the home with the teacher and school nurse. In story form, the film is a Rowland Rogers Production made in cooperation with the Department of Health and Board of Education, N. Y. C., and is offered through the courtesy of Cereal Soaps Company, Inc., for showings in schools and other institutions dealing with children. A very helpful teacher's guide is supplied.

■ *Cancer Of The Skin*, five reels, 16 and 35mm., offered through *The American Journal Of Cancer*, covers all phases of the diagnosis and treatment of skin lesions and is available for group showings to medical students and doctors. (See page 604.)

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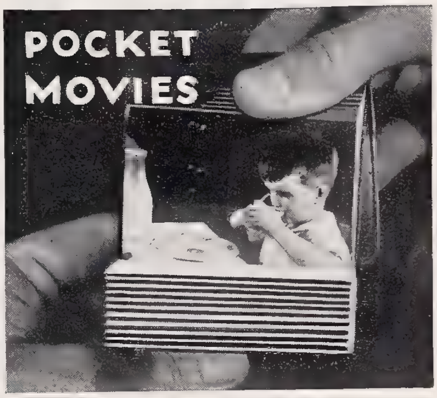

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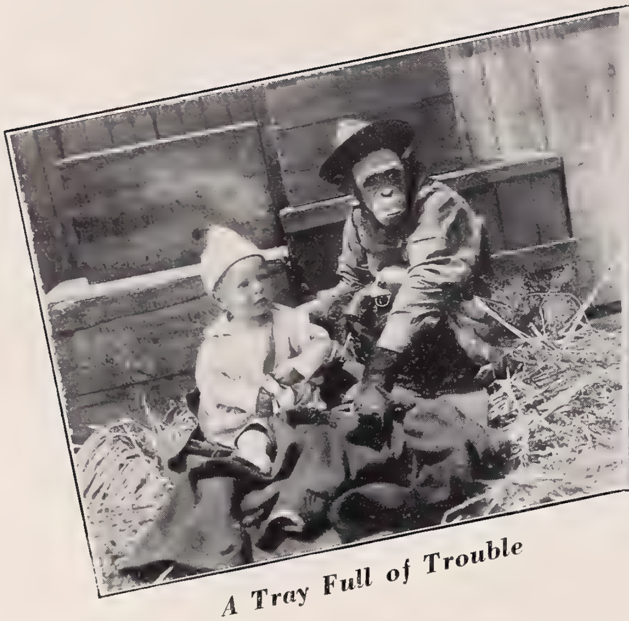

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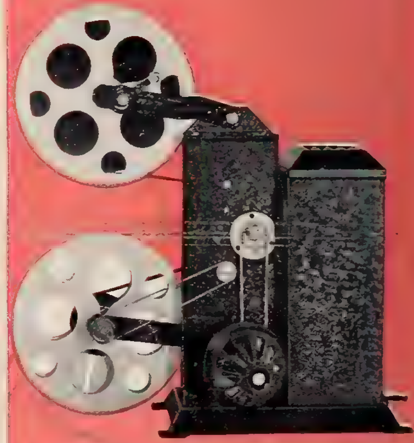

Kodatoy, A. C. hand-cranked model, $12—motor-driven model, $18.50. Universal model, $15—motor-driven model, $25. Extension arms as shown on the Kodatoy above permit use of 400 feet of film at one showing—$2.50.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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DECEMBER, 1931

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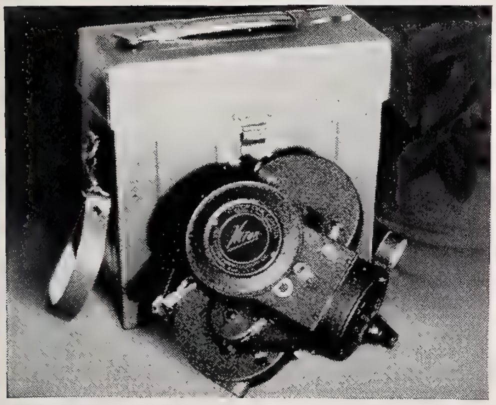

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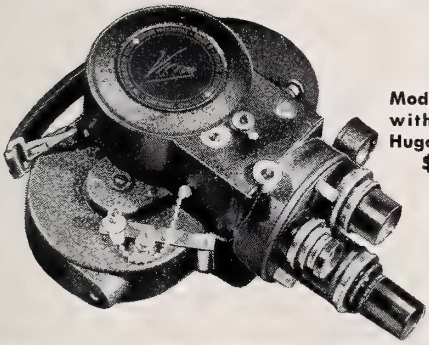

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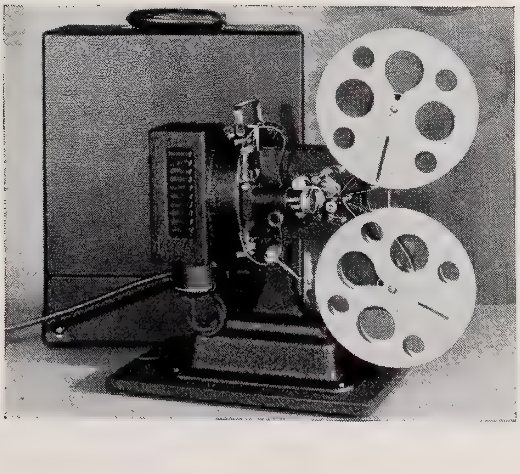

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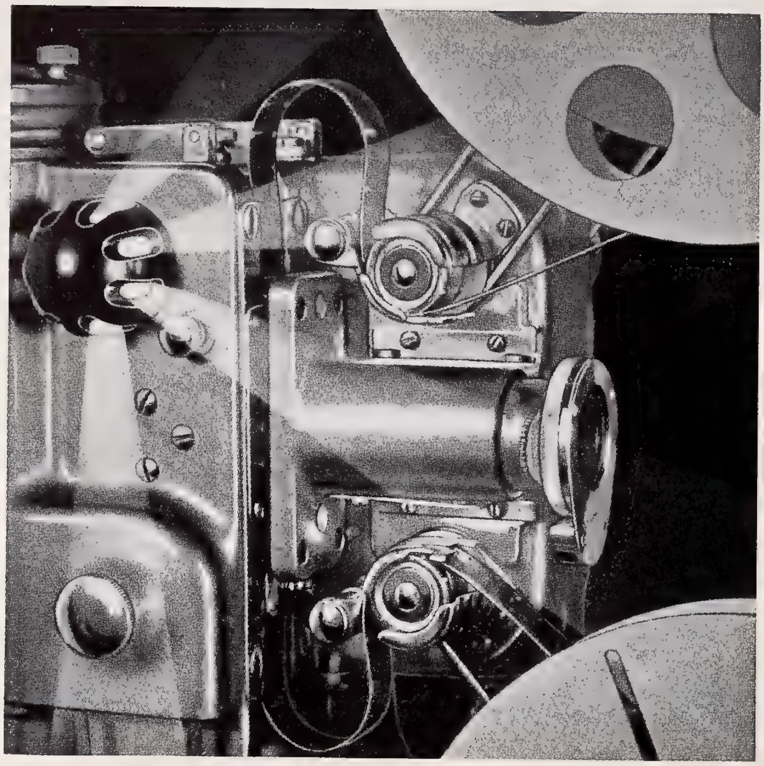

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PRECISION PROJECTORS

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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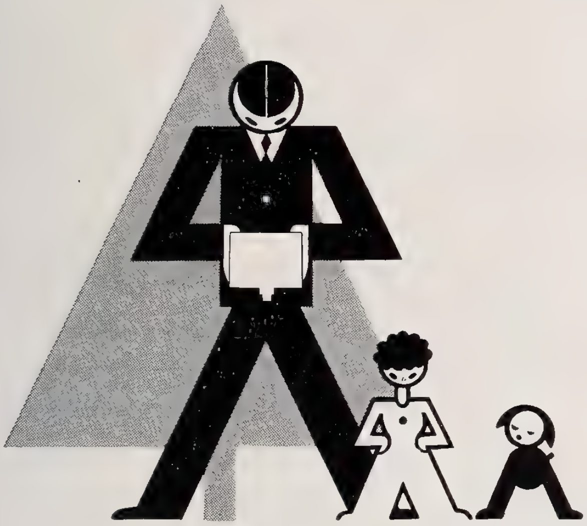

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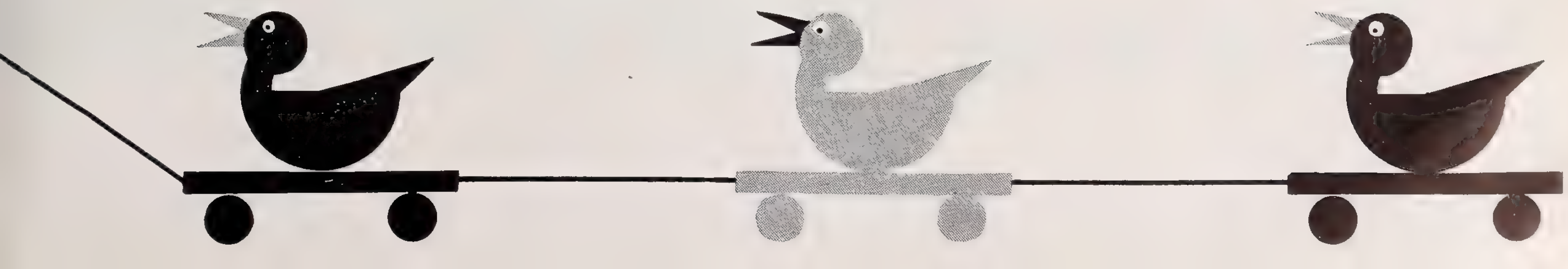

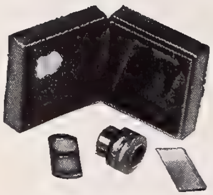
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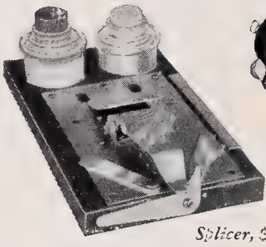
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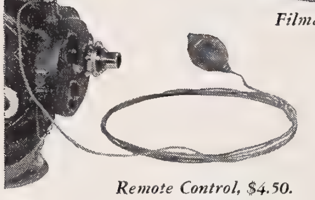
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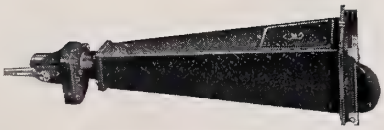

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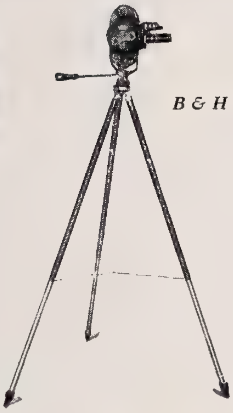

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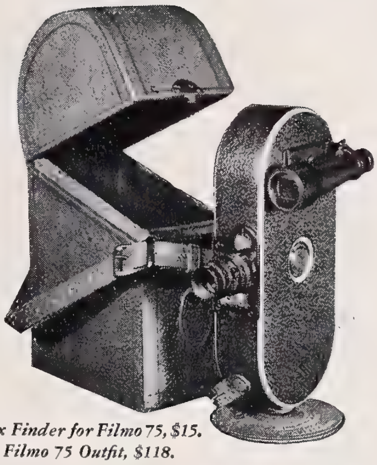

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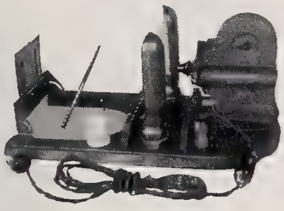

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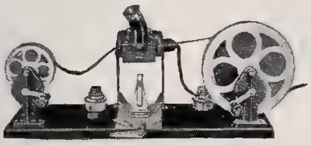

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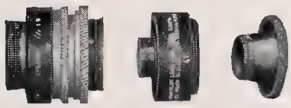

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Same, with Kodacolor Filter Set	75.00

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with a new large field compensating Parallax Viewfinder and a new carrying case. Greater utility and a greater value, too $118

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BELL & HOWELL
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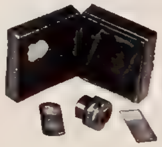
Silver Anniversary Catalog
1907
1932

A VERY HAPPY CHRISTMAS



Filter Set, $5.75.

Photometer, $20.

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Filmador, $5.

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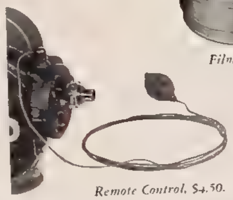
For Such Effects—Modifier, $13.50.



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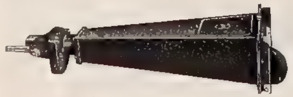

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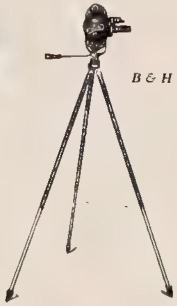

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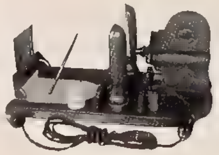

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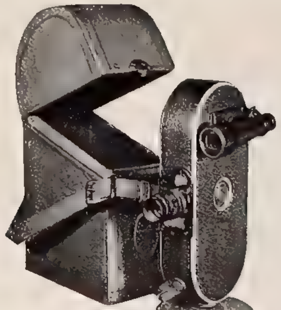

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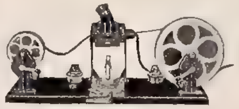

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B & H Extra Bright Screens	$21.00 and up
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3½" or 4" Filmo Projection Lens	30.00

THIRTY DOLLARS AND MORE

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The Filmo 75 Field Model *with a new large field compensating Parallax Viewfinder and a new carrying case. Greater utility and a greater value, too* $118

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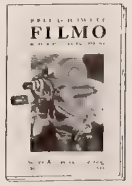

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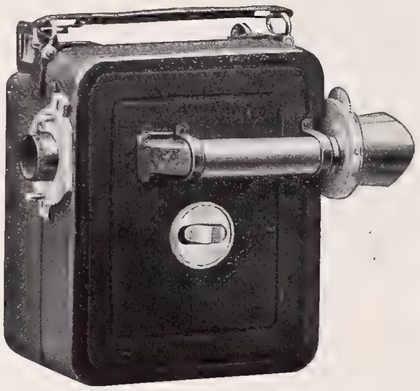

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Cine-Nizo 9½ Model F can also be supplied with *interchangeable mount for the lenses* and with an *optical device for focusing directly on the film.*

Therefore, our 9½ Model F offers to amateurs these advantages that until now have been possessed only by 16 mm. cameras.

Nizo-Projektor 9½ C

which produces very bright pictures on the screen, is now ready for delivery.

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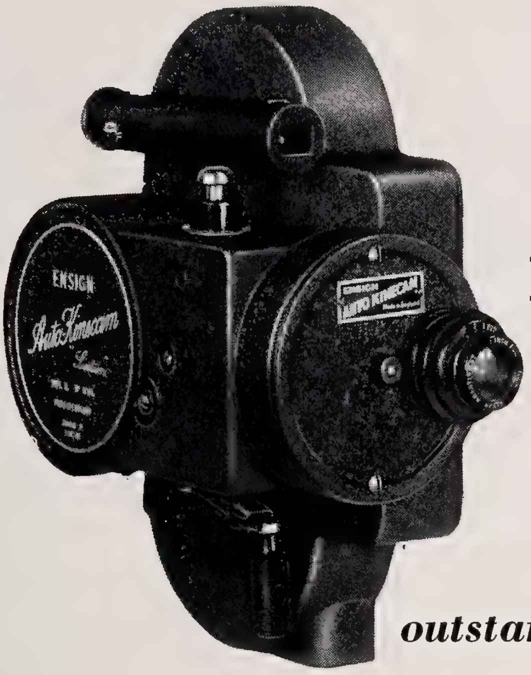
NELLA R. GALVIN

AWOKE, very betimes, after troublous slumbers and dreams, the whole night thru, of tomahawks and scalpings. So up against arrival of the Indians, descendants of our own Shawnee Tribe. And very gracious of them, methought, to come all the way from Oklahoma to help us celebrate our drivings of them out of their last happy hunting ground an hundred years agone. In fine lather over impending picture takings for which I had made plans with the Master of Ceremonies. Regretted that I had accepted seat in the inner ring for peace pipe smoking ceremonial and doubted mine ability to hold a camera steady neath the stares of curious eyes and to take the paradings from alloted place upon the Judges' Stand. My fears in no way quelled by the Spouse and Childe who hinted at a certain lack of dignity in my desire to scrabble hither and yon in search of pictorial material. True, I am wont to confine ciné efforts to mine own domain but there are Times, and this seemed one, when, to succeed in the chosen Art, it be necessary to emerge from the accustomed cocoon and fare forth. In breathless haste about my chores and didst also reunite a shirt to its buttons, thus proving the lie to subtle hints of my family that I could not be the firm Foundation of the Home and, at once, the serious photographer. Fortified myself at long last with a beaker of milk and a cold biscuit and out to crank up the Mary Tudor. Drove down Main Street to the Publick Square—scene of imminent activities. Parked the camera and accessories at our Printe Shoppe and the Mary in the back thereof and strolled about to size up the situation. Passing Hunter's Apothecary Shoppe did procure a film. Out on the paves and passing the Judges' Stand felt decidedly queasy. Made mad dash to my physician to beseech him to find me ill of a fever, to send me home, to *command* me *not* to take Indians. 'Twas of no avail. He prescribed generous doses of Indian takings for me. So wandered dazedly back, the hour of pipe smoking having come upon me. Picked up the camera et al enroute. The crowd more dense than I had anticipated but found the tripod an handy wedge with which to pry my way into the arena. At first glance, there seemed no place for me, but a Gallant Gentleman of the Old School did cede his seat. The Indians, in all their historic finery, were in semicircle on a dais decorated with shocks of wheat and waving yellow corn. Whilst the Indians were busied in assembling the peace pipe, a few townsmen spoke. I gave slight heed, spending the interim in checking over the camera. Heavy clouds gathered in the skies above and still the Pipe refused to be pacified. At last, one resplendent brave announced, quite cheerfully, that the pipe had been damaged by packings in its suitcase. They would sing instead of smoke. This they might have done had not rain, at the nonce, descended. The Indians, fearing for their prized Eagle feathers, heirlooms, scuttled, like so many apprehensive dames, into the Council House. The crowd darted for doorways but, happily, 'twas but a shower and, as the hour for Paradings drew apace, the sun came out and set busily about the drying of dampened buntings and bench seats. With selective eye alert for correct camera angle, I secured my place on the Stand. If angry glances were cast my way by approaching Judges, I saw them not, so occupied was I with adjustments of tripod, camera apertures and focusings. Decided to admix telephoto with the ordinary shots. Begged the gentleman on my right to pardon me for slight crowding. After all one must have *some* room in which to work. The sky again o'er cast, it misted slightly and I opened the apertures from $f/8$ to $f/4.5$. I noted a ripple of excitement in the crowd and rechecked hurriedly. Just then the man on my right leaned forward quickly and dislodged my tripod. I lunged to a neat recovery and had it reset in a jiffy, missing but a fraction of the paradings start. Silo Roulette, Chief of Our Tribe, on a handsome black charger, passed before us. Followed other members of his Clan in pageant display on a gorgeous float. Thence other displays in quick succession to the end of the paradings. The stand emptied and the crowd melted away. I sat on to dream a bit, to revel in satisfaction over mine accomplishments. Before removing the camera from the tripod, I glanced again at my checkings. It just couldn't have happened! It *had.* Where was that horrible man at my right who had jostled my tripod and thus caused me, in righting it, inadvertently to turn the aperture to $f/11$? Huddled in my seat, I sat and mingled my tears with the fast falling raindrops. my sobs with rumblings of thunder. No one to hear me, no one to care, alone in that vast space, so short a time ago athrob with humanity, now as empty as a wilderness. How face the jibes of my "I told you so" family, more to be feared than the Greate Colde so bound to come upon me?



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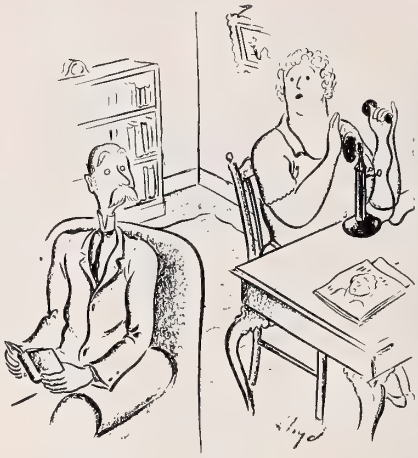
Closeups—What amateurs are doing

JAMES W. MOORE



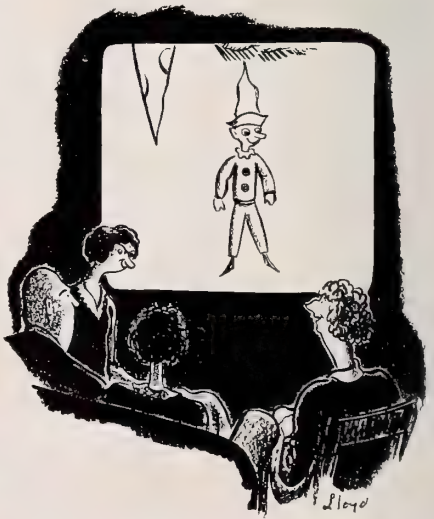
"Bernice Blirp's taking a Christmas film and wonders if you could possibly be a wise man."

■ That there is a time and place for all things seems to hold good for amateur movies as well as other activities, according to the recent experience of a League director who asks to be nameless. It was a large and important industrial banquet, one of those occasions freighted with all the inescapable tedium of set speeches, stale cigar smoke and cold coffee. Hours passed and the last speaker sank to his chair. Younger men in the gathering, impatient, started for the doors but suddenly were halted. Just a few reels of amateur movies would be screened now, a record of the boss's recent trip to Europe and, of course, they'd want to see them. The "few reels" got as far as the fifth four hundred footer and one young man slipped out unseen. The fifth reel started, stopped and never recommenced. The show was over. Hours later a neat cut was found in the wires leading to the projector.

■ League members contemplating travel to or from Egypt will do well to take into account the following governmental regulations regarding motion pictures films. According to the director of customs, "All cinema films arriving amongst the luggage of travelers should be submitted to the censor, whether private or commercial films, as well as films arriving with tourists coming to Egypt or taken by them for abroad." The League has been advised by competent authority that this censorship, applying both to films going into as well as out of Egypt, may often take considerable time. Movie makers should, therefore, be prepared to accommodate their traveling schedules to this situation or should arrange not to carry any film to Egypt with them.

■ The newsreel film, that ever present answer to the continuity problem of what to do with a series of interesting but unrelated shots, has been done to the queen's taste by League member Sidney Moritz of New York City. In a 400 foot reel, in which Mr. Moritz supposedly carries us from Shanghai to Paris, St. Moritz to San Francisco, not one scene was shot outside of New York State save a final sequence of a Bermuda weekend voyage. Unusually clever titling, which parodies the professional both in style and phrasing, does the trick, so that random topical shooting of more than two years emerges as a definitely interesting and often amusing news feature.

■ *Pendleton Roundup* is the title of a 400 ft. Kodacolor picture of that celebrated Pendleton, Oregon, event filmed by League member Floyd Dennis. Movies in monochrome of roundups or rodeos are often seen but a Kodacolor record of the subject is less than usual and an action picture in Kodacolor as well planned as this one is decidedly uncommon. Mr. Dennis, a Pendleton resident, has evidently taken advantage of the opportunities of previous years to study the action of parades, bulldogging and broncho busting, for he has wasted no footage on too lengthy scenes or on insignificant action. Even more important, he has not forgotten to establish scene and situation in long and medium shots before the closer views of the more dramatic action. The costumes and headdresses of the Indians as well as the roan bodies of steers and bronchos offered fine subjects for pleasing color renditions and compositions.

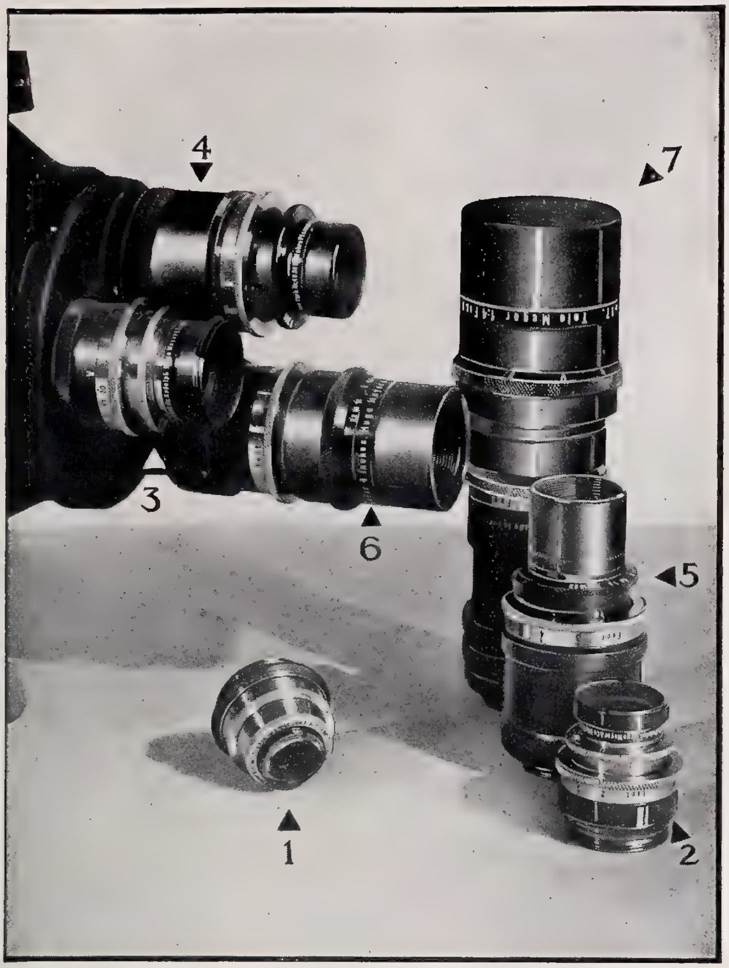


"No — that's not one of the family. It's one of the Christmas tree ornaments."

GIFTS

that are

APPRECIATED



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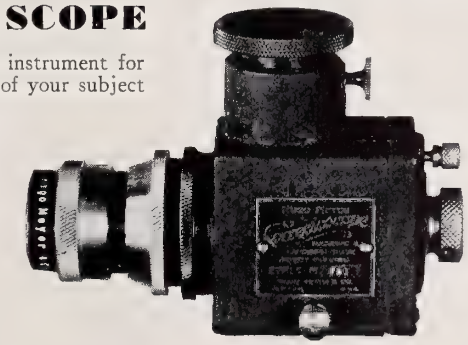

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■ CINE-KODAK blue Model BB *f*/1.9 lens, with case, $75.00; Ica Kinamo Model S 10 Zeiss *f*/2.7 lens with case, new, $42.00; Kodascope Model B, self-threading, with case, $100.00; Cine-Kodak old style, new, *f*/6.5 lens, $25.00; Victor 16 mm. camera, regular $125.00, sell $60.00; Filmo Model 70A, new, with case, $85.00. Many other bargains in cameras, projectors and library film. MOEN PHOTO SERVICE, 313 Main St., La Crosse, Wisconsin.

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■ SEND for a list on 16mm. film and equipment at low prices. What are you interested in? BOSHNACK FILM SERVICE, Station P, Box 61, Brooklyn, N. Y.

■ ONE DOLLAR ONLY—New Hayden extension arms for your Kodatoy for 400 hundred ft. reels. Sent direct only. A. C. HAYDEN CO., Brockton, Mass.

■ ONE PATHEX projector with motor. In good condition. Also varied list of subjects in 60 and 30 foot reels (2,000 ft. of film). To sell at sacrifice. Apply: JACK STRAUSS, Middlesex School, Concord, Mass.

■ NEW 35mm. DeVry automatic cameras, give away price, $50.00 each. Filmo projector, demonstrator, Kodacolor, like new, cost $281.00, bargain, $190.00. ART. FLORES, Texon, Tex.

■ KINAMO S. 10 movie camera outfit in new condition for sale at a bargain price. DAN STOREY, BOX 125, Wausau, Wis.

■ FOR SALE—Model B Cine-Kodak, 3.5 lens, reconditioned, like new, new case ($83.50), net $49.50; Model B Cine-Kodak, 1.9 lens, reconditioned, fine shape, leather case ($161.00), net $89.50; Model BB Cine-Kodak, 1.9 lens, new, brown leather with new case ($140.00), net $97.50; Model A Kodascope ($180.00), used, mechanically perfect, net $87.50; Filmo 3.5 lens and brown leather case, used ($175.00), fair to good visual condition, perfect mechanically, net $79.50. Money back if not as represented. WHEELER'S PHARMACY, INC., Springfield, Vt.

■ BARGAINS—One Model A Cine-Kodak 3.5 with case and tripod, was $185.00, now $65.00; one Model M Cine-Kodak 3.5 with case, was $75.00, now $50.00; one 4 x 5 Graflex series D. R. B. with 5 x 7 *f*/4.5 lens, was $160.00, now $95.00; one 10 x 15 cm. Goerz Stereo Camera with *f*/4.5 Dogmar lenses, case and 6 plate holders, was $350.00, now $110.00; one 3a special Kodak with case, was $100.00, now $35.00. Cameras bought, sold, exchanged. ROTH & HUG'S CAMERA SHOP, corner 6th and Market Ave. N, Canton, Ohio.

■ CAMERAS AND PROJECTORS—For the home, school, church and business organization. Interesting literature free. D. F. ELDER & COMPANY. Dept. 12, Chelsea, Massachusetts.

■ FOR SALE—New and used 16 mm. sound pictures—comedies—cartoons, etc. Also used cameras, silent and sound projectors and amplifiers. Send for complete list and prices. PITMAN HOMOVIE SERVICE, 45 Summit Ave., Salem, Mass.

■ SELECTED 16 mm. library films, in excellent condition, at 20 to 60 percent discount; also bargains in slightly used cameras, projectors, lenses, projection screens, etc. J. B. HADAWAY, Swampscott, Mass.

■ WE HAVE a few more Hugo Meyer lens sets for 16 mm. cameras. Model 1 set consists of 2½" *f*/4.5 complete lens, rear element 3½" *f*/8, front element 4¾" *f*/6.5. Model 2 sets consists of 3½" *f*/4.5 complete lens, rear element 4¾" *f*/8, front element 6" *f*/4.5. Each set complete with eyepieces, sunshade, two time filter, all in leather covered case—$22.50 per set. For Filmo 70D cameras, $5.00 extra.

WILLOUGHBYS
110 West 32nd St., New York

■ VICTOR Animatophone, complete, $250.00; also a Bell & Howell projector, $90.00. Both in splendid shape. HOME MOVIES, 30 Division St., New Rochelle, N. Y.

■ IDEAL CHRISTMAS GIFT—Pathex Projector, 1,500 ft. film, accessories; cost $145.00. Goes for first $30.00. GEORGE MICHEL, JR., 11724 Kilbourne Ave., Detroit, Mich.

■ KODASCOPE Model A, new $180.00, our price $120.00; *f*/.099 Dallmeyer Lens for Filmo 70, new, $50.00; 35 mm. DeVry projectors, type E, guaranteed mechanically O. K., $75.00 each; 3 Filmo 70, *f*3.5 and case, $100.00 each; 35 mm. DeVry Camera and case, extra lens, list $425.00, first check for $200.00 takes it; used as demonstrator. Send for our film list. LYNNS PHOTO FINISHING, INC., 421 6th St., Sioux City, Iowa.

■ SIXTY DOLLARS ALLOWANCE for your model "C" Kodascope on a brand new Eastman model "K" projector. Our allowances for your equipment toward anything photographic, still or movie, will be found just as liberal. NATIONAL CAMERA EXCHANGE, 5 So. 5th St., Minneapolis, Minn.

■ RISDON CAMERA, $25.00; Kodascope model C with case, $30.00; Memo camera and projector, $45.00; Sept, case, magazines, $20.00; Graflex *f*/6.5, case $45.00; Rear view projection screen $7.50; Tenax, complete, $45.00. A. G. CHITTICK, Frankfort, Indiana.

FOR QUICK SALE—One Sprague Visivox 16 mm. talkie console cabinet model, complete with screen. New. $100 f. o. b. MOVIE ENTERTAINMENT STUDIO, Huntington, N. Y.

■ ONE Bell & Howell 200 Watt Filmo projector (used), $75.00; one Model 3 Victor projector with case (new), $125.00; one Eastman Model B *f*1.9 Cine-Kodak with case (used), $90.00; one Eastman Model C projector with case (used), $32.50; one Eastman Model B *f*6.5 Cine-Kodak with case (used), $25.00; one Bell & Howell Eyemo *f*2.7 (used), complete with case, $135.00. Write your needs to MARKS & FULLER, INC., *Camera Corner,* 36 East Ave., Rochester, N. Y.

■ CLOSING OUT—Cameras and projectors, new and used. Ampro Model C, new, $150.00; Kodascope B, bronze, 250 watt, new, with Kodacolor unit, $185.00; Cine-Kodak B *f*/1.9, used, $75.00; Victor camera, Model 3, case, absolutely new, $98.50; B. & H. Projector, Kodacolor Projection Lenses, old style (no condenser), $19.50; Filmo 70 camera, triple speed, case, used, $75.00; Dallmeyer *f*.099 lens, new, $91.50; Kodascope B, 200 watt, variable resistance, used, $87.50; 6 inch Dallmeyer Telephoto *f*4.5, used, $37.50; Cinephots, new, $4.00; Superlyte twin arc, automatic feed, case, $22.50; B. & H. projector, 57-G, 250 watt, variable resistance Kodacolor (like new), $160.00. All guaranteed. Offered subject to prior sale. LUGENE, INC., 600 Madison Ave., N.Y.C.

EQUIPMENT WANTED

■ WANTED—16 mm. library films—whole libraries and single films—lenses, etc. J. B. HADAWAY, Swampscott, Mass.

FILMS WANTED

■ WILL BUY or exchange used 16 mm. subjects at nominal rates. Drop me a line and mention what you have to offer. S. B. HOBBS, 190 Goden St., Belmont, Mass.

■ WE BUY good 16mm. films. What have you? Advise titles, length, producer and price wanted. KENT D. EASTIN, Galesburg, Illinois.

FILMS FOR RENTAL OR SALE

■ *CRISTUS,* the best motion picture version of the life of Christ. In seven parts, $200.00. Others. Direct or through your dealer. ARC FILM CO., 630 9th Ave., New York City.

■ CHRISTMAS SPECIAL—All 16mm. subjects, $3.65 hundred feet. Lists. 16mm. titles, air brushed backgrounds, 3c word; minimum title, 25c. Samples. LORENZ FILM PRODUCTIONS, Madison, Indiana.

■ MAIL ORDER rental library. Private library of one and two reel subjects, $1.25 per reel for one week, postpaid one way. No deposit required. Descriptive catalog free. Give bank reference. HARRY GOODWIN, 325 N. Park, Tucson, Arizona.

■ 35mm. negative DuPont panchromatic on 100' spool with leaders for daylight loading, $3.50 each, f.o.b. EDUCATIONAL PROJECT-O FILM CO., 129 West Second Street, Los Angeles, Calif. (Write for laboratory rates.)

■ PIXY PICTURES, 16 mm. short subjects (25 feet) complete with leader, title and metal reel. all new film, $.75 each, three for $2.00. Send for list. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ WILD FLOWERS, 16 mm., Eastern & Yosemite. Two 400 ft. reels each. Rented $2.50, sold $50 each reel. WILD FLOWER PRESERVATION SOCIETY, Washington, D. C.

FILMS FOR EXCHANGE

■ EXCHANGE—Make your Christmas merrier by exchanging your old films for pictures new to you. OUR LIBRARY will give you excellent 400' pictures in EXCHANGE for your 400' films at $1.00 per reel. We specialize in EXCHANGE. Our whole time is given to it. You cannot get better pictures, regardless of what you may pay, and we cannot send you inferior films because we do not accept that kind. We allow you to select your own pictures and you get exactly what you select. We never SUBSTITUTE. Try us out, one reel or one hundred and make your Merry Christmas merrier. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

FILMS FOR SALE OR EXCHANGE

■ 16 mm. 100-200-400 foot films retailed individually below average dealers' prices. Get my price on that certain reel you have always wanted. Any 400 foot reel exchanged for $2.00. Write H. B. KAY, 145 Jerome St., Brooklyn, N. Y.

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VOLUME VI, 1931

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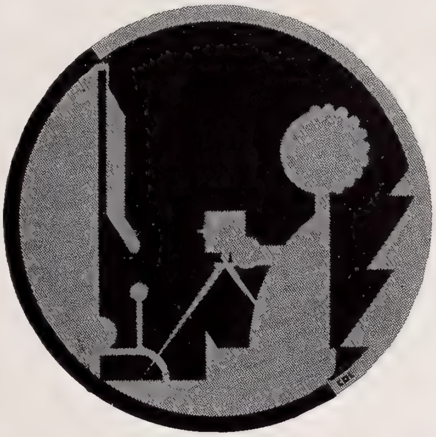

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■ PRINT your own movie titles, stationery, bookplates, Christmas cards, pamphlets, linoleum blocks, etc. Junior Press $5.90, larger $11, rotary $149; print for others; easy and interesting; rules sent. Write for catalog of presses, type, paper, etc. KELSEY COMPANY, M-50, Meriden, Conn.

■ YOUNG married man desires position as sales manager with manufacturer or firm dealing in 16mm. equipment. Years' experience in all photographic apparatus. Available in December. Box No. 128, Movie Makers.

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Denver: Akin & Bagshaw, 1425 Williams St.
Eastman Kodak Stores, Inc., 626 16th St.
Haanstad's Camera Shop, 404-408 16th St.

CONNECTICUT

Hartford: Harvey & Lewis Co., 852 Main St.
New Haven: Harvey & Lewis Co., 849 Chapel St.

DISTRICT OF COLUMBIA

Washington: Robbin's Camera Shop, 529 14th St.

ILLINOIS

Chicago: W. W. Kimball Co., 31 East Jackson Blvd.

INDIANA

Indianapolis: The H. Lieber Co., 24 W. Washington St.
North Manchester: B. Oppenheim & Co.

IOWA

Des Moines: Westing Photo Service, 3816 Sixth Ave.

KANSAS

Topeka: The Hall Stationery Co., 623 Kansas Ave.

MARYLAND

Baltimore: Zepp Photo Supply Co., 3044 Greenmount Ave.

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Pathescope Co., 438 Stuart St.
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Crowley, Milner Co.
Detroit Camera Shop, 325 State
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Rochester: Marks & Fuller, Inc., 36 East Ave.
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Syracuse: Francis Hendricks Co., Inc., 339 So. Warren St.
Utica: Edwin A. Hahn, 223 Columbia St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

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Huber Art Co., 124 W. 7th St.
John L. Huber, 416½ Main St.
Cleveland: Eastman Kodak Stores, Inc., 806 Huron Road.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Dayton: Elder & Johnston Co., 4th and Main St.

OKLAHOMA

Tulsa: Camera Shoppe, Inc., 1213 So. Boulder Ave.

OREGON

Portland: Eastman Kodak Stores, Inc., 345 Washington St.

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Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago. December Filmo Library releases, in addition to talkies from Pathe and Universal, include both sound and silent 16 mm. releases from Columbia. Each of the following Pathe subjects is on one 400 foot reel except *Two Fresh Eggs,* a two reeler: *Campus Favorites, Jungle Jazz, Songs Of Mother.* Universal talkies, with disks are, features, *Parade Of The West, Embarrassing Moments, Mounted Stranger* and *Lucky Larkin.* Oswald Cartoons, each one reel, are *Cold Feet, Snappy Salesman, Henpecked* and *Sing Saps. Three Diamonds, The Comeback, Sargie's Playmate, Chinese Rules, Use Your Feet* and *She's A He* are also offered. Columbia talkies, each 400 feet long, with one disk, are *Station B.U.N.K., Kat's Meow, Screen Snapshot No. 5, Screen Snapshot No. 11, Do It Now, A Day Of A Man Of Affairs* and *Radiators.* Columbia silents are *Power Of The Press, Alias The Lone Wolf, College Hero, Object Alimony, That Certain Thing, The Wife's Relations, The Blood Ship, Court Martial, Pleasure Before Business* and *Beware of Blondes*

■ Eastin Feature Films, Galesburg, Ill. *Jack And The Bean Stalk,* 400 feet, 16mm., is the intriguing title of a new release. Other recently available subjects are *Geysers And Hot Springs Of Yellowstone National Park* and *Scenic Grandeur Of The Yellowstone.*

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare. A new catalog is available.

■ Empire Safety Film Co., N. Y. C. Educational, scenic and sport films are listed in the catalog of this company, available upon request.

■ Film Featurettes, Inc., N. Y. C. 100 foot versions of the famous Ufa subjects are now available in the following films: *Fighting Lobsters, Camouflaged Death Traps, Insect Engineers, Strange Playmates, The Chameleon, An Alligator Roundup, The Sloth, Monarch Of The Air, Invisible Forces* (sound waves), *The Japanese Pearl Oyster, Ant Gangsters, The Hermit Crab* and *Mount Etna On Fire.* December releases are *The Murderous Midget Fish, Paper Making Hornets, Battling Shrimps, A Doggone Good Time* and *Tom, The Cat Sheik.*

■ Haselton, Guy D., Hollywood, Calif. *On The Waves At Waikiki,* 150 feet, is announced by this library. Its title would indicate just another surfboard picture, but, as a matter of fact, the film is one of the best water sport subjects reviewed by this department. Its photographic beauty and interest of subject matter make one look forward to other pictures from this source.

■ Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

■ Holmes Lectures, Inc., Burton, Chicago, Ill. An enormous list of the travel and scenic productions of this library can be secured by request.

■ Home Film Libraries, Inc., N. Y. C. A large number of 16mm. sound subjects are available through this library, including such feature films as *Iron Man* and *See America First.* Felix subjects for toy projectors are also announced. A catalog is available upon request.

■ Kodascope Libraries, Inc., N. Y. C. *Babes In The Woods,* a remarkable feature film of the Hansel and Grethel story, should appeal especially to children. 500 other subjects are listed in this library which has branches throughout the U. S. and Canada. A catalog is available.

■ Pathegrams, Inc., N. Y. C. Releasing 9.5 and 16mm. subjects, the following sound films are announced for this month: *Santa's Toy Shop,* a Christmas subject by Sue Hasting's marionettes; *Toy Town Tales,* an Aesop's Fable cartoon; Song Series; Knute Rockne's football talkies; 22 Pathe features; 32 two reel comedies; 16 Vagabond Adventures; 46 Aesop's Fable cartoons; 41 Grantland Rice Sportlights.

■ Phelps Films, Inc., New Haven, Conn. Covering the Yale football season's outstanding games, each in a 100 foot reel, this library brings to the fireside projection party the thrills of the Yale Georgia, Yale Army, Yale Dartmouth, Yale Princeton and Yale Harvard games.

■ Reynolds, Ernest M., Cleveland. *Hudson River* and *Heart Of The Adirondacks,* each 100 feet in length, are especially emphasized. Pixy Pictures, designed especially for children; *Autogyros In Flight* and *Ride On A Locomotive,* are short length subjects. A catalog is available.

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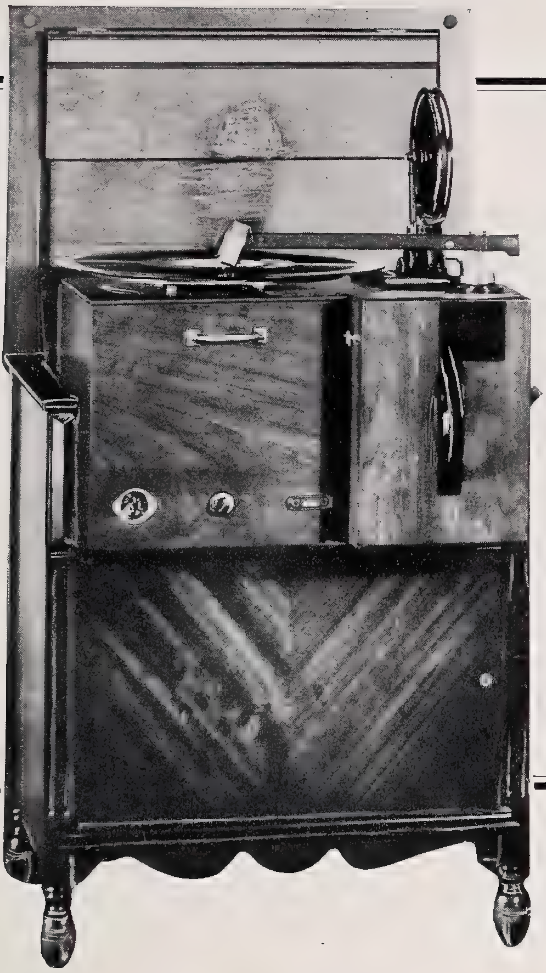

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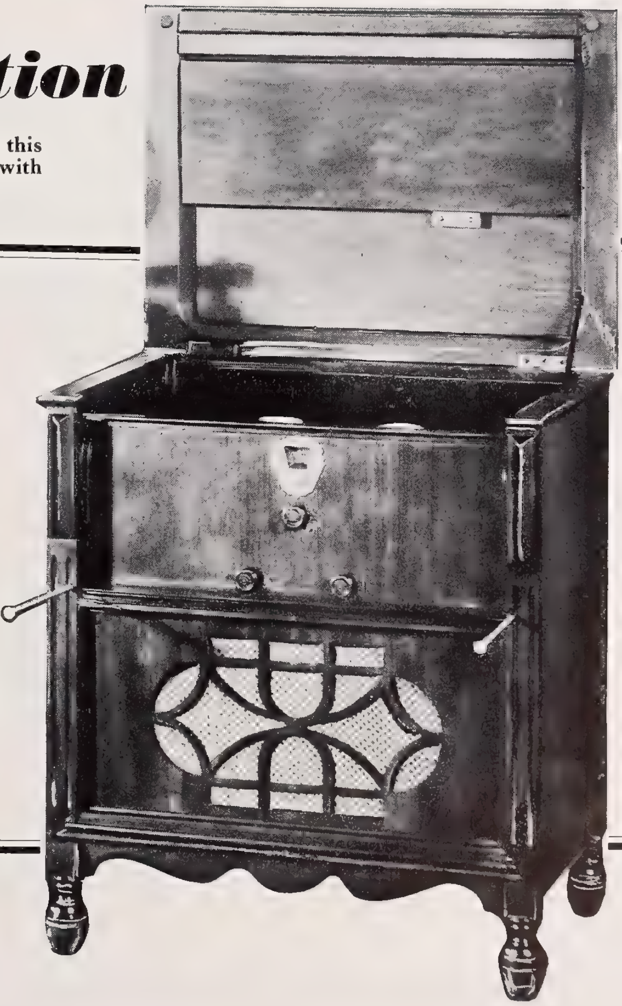

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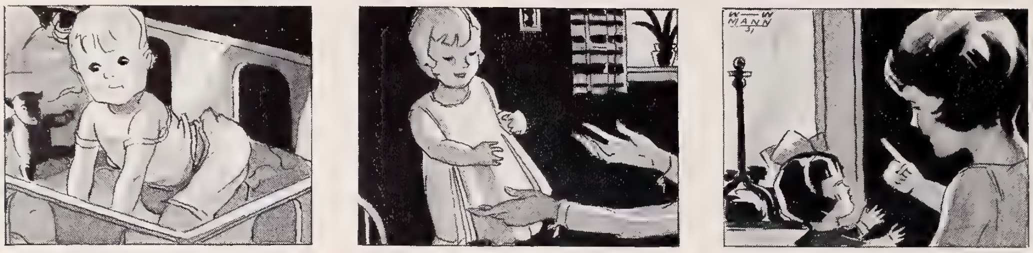

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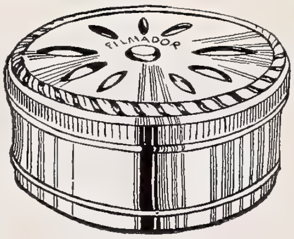

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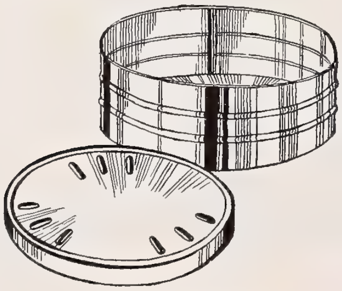

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The sixth year

A Christmas greeting from the President of the A.C.L.

IT IS one of the traditions of our Amateur Cinema League for the President to foregather with the membership on this page at the end of each year and to cast up accounts. It's a good thing to do. It reminds us that we have very much of a League, that it is all ours, that there are no strings attached to it, that our common interest is the developing of an entirely new agency, possessing possibilities that are beyond the imagination of anybody. It is, therefore, of the utmost importance that we continue to surround this new thing with every encouragement possible to bring to bear.

It is also a good thing to do, this annual foregathering, because it explains much to those who have joined us within the year and who must wonder about many things concerning us, our League and what it is at which we are aiming. These recruits, by foregathering here with us older members, imbibe the spirit that surrounds amateur cinematography and become better able to enjoy their membership and to help in the general advancement of one of the most remarkable tools ever placed in the hand of man.

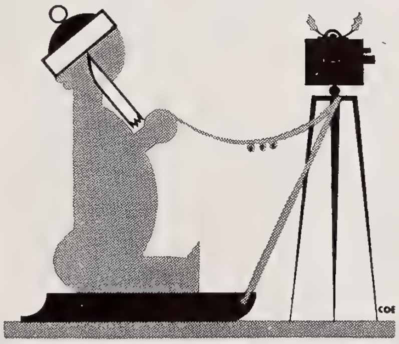
Our Amateur Cinema League is different from the countless other leagues, associations and clubs with which all of us are familiar. We have no national conventions, we wear no badges, we have no luncheon day and we do not slap each other on the back and call each other by our first names. That sort of thing does not go with pioneering the destiny of a new movement, such as ours.

We never meet each other, speaking generally. We are scattered all over the civilized earth. But distance, in our case, is of no moment. No matter where we happen to be located, we all have this compelling interest in finding out what can be done with amateur cinematography.

Our magazine is our common meeting ground. It is the cement that fastens together the foundation stones of the structure we are engaged in building. Our MOVIE MAKERS is the only magazine devoted exclusively to amateur cinematography. It has become a trade directory. It represents the only avenue to the amateur market. And it is our own, absolutely and completely, born of our own organized efforts and built up to its present commanding position by our enthusiastic and efficient staff. We must jealously protect and encourage it for it has a great future if we but continue to handle it as we have handled it in the past.

Thus, we amateur cinematographers see ourselves as a growing band of artisans who have been furnished with a new and wonderful tool with unplumbed possibilities. As yet, we only dimly sense these, as we grope about in the darkness of these early years, but we are deeply impressed by the potential possibilities of this new thing which can see, record and repeat what no words can, no matter how exquisitely chosen, what no printed page can, no matter how perfectly prepared, what no painting can, no matter how inspired and what no sculpture can, no matter how artistically executed. Can we be blamed for being thrilled over working out the destiny of amateur cinematography!

Hiram Percy Maxim



THE AMATEUR CINEMA LEAGUE, INC.,

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.

The League completely owns and operates Movie Makers.

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MOVIE MAKERS

The ten best

A selection from films reviewed by MOVIE MAKERS staff

IN the December issue of last year, MOVIE MAKERS announced a new custom, the annual listing of the year's ten best amateur films. This informal selection is made by the staff of MOVIE MAKERS from all of the amateur films that have been screened at the headquarters of the Amateur Cinema League during the year. All films sent during the year to the League's consultants for examination are automatically eligible as well as the films seen by them at club meetings. Although no special effort has been made to secure films for this selection, a wide range of amateur pictures pass through League headquarters in the course of its service to its members. This year's listing was chosen from nearly a thousand different amateur subjects. So far, no amateur movie contest of any kind has represented so large a number.

The films chosen by the staff of MOVIE MAKERS as the ten best for 1931 are *The Eyes Of Science*, a splendid industrial and scientific film, made by J. S. Watson, Jr., and Melville Webber of Rochester, N. Y.; *The Toilers*, a Kodacolor film of unusual beauty, filmed by Arthur G. Greaves of Newcastle on Tyne, England; *Tombs Of The Nobles*, the cinematographic achievement of John Riggs Hansen of Washington, D. C., which presents movie studies of the interiors of Egyptian tombs; *The Wonder Trail*, a scenic filmed by Ralph C. Wildes of Haverhill, Mass.; *Hearts Of The Golden West*, a burlesque of the melodrama of a decade ago produced by Theodore Huff of Englewood, N. J.; *Italy*, the travel film of an architect, made by Stephen F. Voorhees, N. Y. C., vice president of the Amateur Cinema League; *Frozen Flame*, a coherent amateur industrial filmed by Edward H. Marsh of Brooklyn, N. Y.; *Sport Reel*, filmed by Charles F. Chapman, M. D., of Mt. Kisco, N. Y.; *By Sea To Florida*, a travel film and scenic made by Porter Varney of Bradenton, Fla.; *Traum Im Karneval*, an unusual puppet picture filmed by Dr. Max Goldschmidt of Vienna, Austria.

The staff of MOVIE MAKERS is proud to record these films as its selection of the ten best of the year 1931, for every picture listed is an important one of its type and each is so well handled that it may be said to have created a new amateur standard of quality in its class.

Many excellent amateur pictures are necessarily not included, for the listing is limited to ten and many times that number could be considered eligible for selection. The films were chosen after careful consideration of photographic quality, continuity, subject matter interest and treatment, title wording and editing. In some instances, special qualities and conditions affecting filming were given consideration. As was the case last year, the pictures chosen represent a wide range of amateur filming interests, although, in order to leave the choice as open as possible, no effort was made to include every classification. The order in which the ten best pictures are listed is without significance as to relative merit.

In addition to the ten best pictures of the year, special mention was given the following four pictures in recognition of some unusual and desirable quality which they exhibit: *Tying A Dry Salmon Fly* by Niels Eske Brock of Brooklyn, N. Y.; *Red Gods* by W. H. Dodge of Detroit, Mich.; *Pets* by Dr. S. F. O'Hara of Springfield, Ill.; *The Hero*, a short amateur photoplay produced by the Silver Screen Players of San Francisco.

The Eyes Of Science, 3000 ft., 35mm., planned and photographed by J. S. Watson, Jr. and Melville Webber, is exceptional for continuity treatment and photography alike. Conceived primarily as an industrial film of a very high order, the final result is a veritable *tour de force* in the technical accomplishment of film exposition. Telling the story of lens making and culminating in representation of the impressive and complicated optical machinery which plays an important part in modern art and industry, the smoothness of the continuity is plainly the result of careful calculation of the interest value of the whole as well as of every small part. Multiple exposures, lap dissolves, color and microcinematography, as well as a number of surprising photographic effects, give this film a technical interest much above the average. Of these, some of the exceptional examples are the photography of light rays passing through prisms and lenses; a recording of the phenomenon of Newton's Rings in color; a scene showing a subject, together with its image on the ground glass of a camera; strains in a structure revealed by polarized light and many other remarkable shots. In short, the combination of cinematic art and skill with which this film is composed places it well in the front rank of all existing industrials regardless of the source of their production.

Jack Frost trims his own

S. Watson, Jr.

Prisms and light, an exquisite shot from "The Eyes Of Science"

The Toilers, a 150 ft. Kodacolor reel made by Arthur G. Greaves, demonstrates the continuity possibilities of Kodacolor, a much neglected aspect of amateur color movies. Men at work—in the harbors, along the seacoast and inland, caring for flocks and harvesting grain—is the motif of the picture, relieved by a few glimpses of men and children at play. The picture is distinguished by beautiful photography of consistent quality and by a smooth succession of moving compositions in color. These qualities, combined with a clear continuity, give the film much more unity than is usual with Kodacolor reels. This is one of the all too few Kodacolor films that may be viewed as a subject possessing an artistic purpose as a whole, rather than as a series of separate scenes and sequences. Its chief color triumph is, perhaps, in the scenes of the harvesting against the background of fields of golden grain.

The Tombs Of The Nobles, 400 ft., 16mm., is distinguished both in its subject matter and technical triumph over seemingly insuperable photographic odds. In it Mr. Hansen has achieved a clear and valuable record of Egyptian art and history as he found them presented on the interior walls of countless Egyptian tombs. Only by a careful placing and manipulation of sheets and mirrors in the cramped space of each tomb was Mr. Hansen able to cast sufficient light from the doorways onto the hundreds of paintings which he photographed. The film's continuity has been planned and edited in a simple, documetary style, adapted for use as an informal lecture subject. Its technical accomplishment seems unparalleled in the annals of amateur filming and has been well employed in recording subject matter entirely different from the general amateur picture.

The Wonder Trail, 1000 ft., 35mm., filmed by Ralph C. Wildes, has also met with the approval of professional critics, for it has been released as a professional short subject and has received general praise. One reviewer wrote, "*The Wonder Trail* is an unforgettable picture; the restful, sheer beauty of it is an experience in entertainment." This is high praise, indeed, for an amateur picture since it must be remembered that the reviewer was comparing it with the hundreds—even thousands—of professional short subjects released each year. It is a scenic built from sequences of the Grand Canyon, Yosemite and the Redwood forests of California. Its photography is superlatively good and rare artistic judgment was exercised in the selection of camera viewpoints to effect beautiful compositions and to emphasize the dramatic value of mountains, falls and trees. The quality of the film's continuity lies in the leisurely sequences which display skill and care in both planning and editing.

Stephen F. Voorhees's 400 ft. travel film of Italian architectural scenes deserves placement in this list because it combines three factors but rarely brought together in pictures of this type. First, the photography is extraordinarily good, not only with reference to the routine requirements of exposure and focus but because it is artistic throughout and the composition never descends to the casual or the "snap shot" level. Second, Mr. Voorhees's film has a natural and easy continuity, jogging amiably through Venice and its environs, much as a traveler might do himself, pausing for a bit of incidental human interest and catching a scene that the filmer felt was unusual but presenting it without any preliminary flourishes, as one friend who might have said to another in the course of a stroll, "Don't miss that, by the way," pointing to something seen on the way. Last of the three things, so unusual to find combined, is a professional study, made by the filmer, himself a great architect, preserving those details which he wished to bring from northern Italy for later possible use. The great Colleoni statue is studied from many angles. Details of tiles and other wall ornamentations are offered and buildings are presented from one viewpoint after another. Yet all of this is done unpedantically and the nonprofessional audience is not aware that this subtle architectural record is more than a delightful travel film.

Hearts Of The Golden West, 1200 ft., 16mm., filmed and directed by Theodore Huff and enacted entirely by youngsters under thirteen, is a delightful and whimsical burlesque of the Griffith melodrama of the days when titles were long and plots of villainy and intrigue laid in the great open places swept grandly to a moral conclusion in which "true hearts were united." In those days, producers did not hesitate to use a cyclorama or to place painted canvas scenery on an outdoor location. Mr. Huff revives all of the old technique, even to the dance hall set, with its inevitable balcony, and the fight to the finish at the edge of the cliff. Under his direction, the children act their parts with complete seriousness and, in some cases, with mimetic ability that would have given their prototypes pause.

Frozen Flame, 400 ft., 16mm., photographed

[Continued on page 684]

Tempo

ARTHUR L. GALE

A discussion of an important factor in creating good films

THE word tempo, used with reference to motion pictures, has become one of those general artistic terms which, through lack of exact definition, now has a different meaning to almost every individual who uses it. Like the words "justice" and "liberty," "tempo" is an expression which may mean anything or everything, depending upon the viewpoint of the speaker or writer. Probably tempo, as applied to motion pictures, has become such a vague concept because of association with other arts, mainly music, because the motion picture is so much a matter of illusion and because so many factors in movie making affect it.

The confusion is very unfortunate, for the vagueness of the meaning of tempo has prevented the development of a tempo technique and the consequent use of that technique by the average movie maker to improve his films. The result is that, at present, movie makers largely ignore tempo. To be sure, some effort to secure it is made, for, during editing, the amateur will shorten certain scenes that seem too long, although usually without a general plan in mind. Further, amateurs are conscious of very poor tempo and will sense that some improvement could be made in editing. However, the technique of making the improvements has rarely been clear.

It would seem that the first step in determining how to obtain good tempo is to clarify the word itself and give it a definite meaning. The writer believes that motion picture tempo may be defined as the conscious control of the *effect* of time and rate of motion on the screen to provide rhythm, to emphasize dramatic elements and to build toward a climax. To some, this definition may appear too brief to cover properly all considerations but it has at least the value of a working basis and it suggests a solid objective for the movie maker who desires to improve the tempo of his films.

Accepting this definition, the question arises as to how may the effect of time and rate of motion on the screen be consciously controlled? Here the ground is clearer, for most of the factors affecting motion picture tempo can be plainly segregated. The only problem that one faces at this point is occasioned by the fact that the effect of the duration of a given scene on the screen is often an illusion. A scene may seem to last much longer in comparison with another scene that is actually of equal footage and, at the same time, the converse is true. Hence the control of tempo is partly the result of the control of illusion as well as of actual footages. It is for that reason that the word *effect* is italicized in the definition.

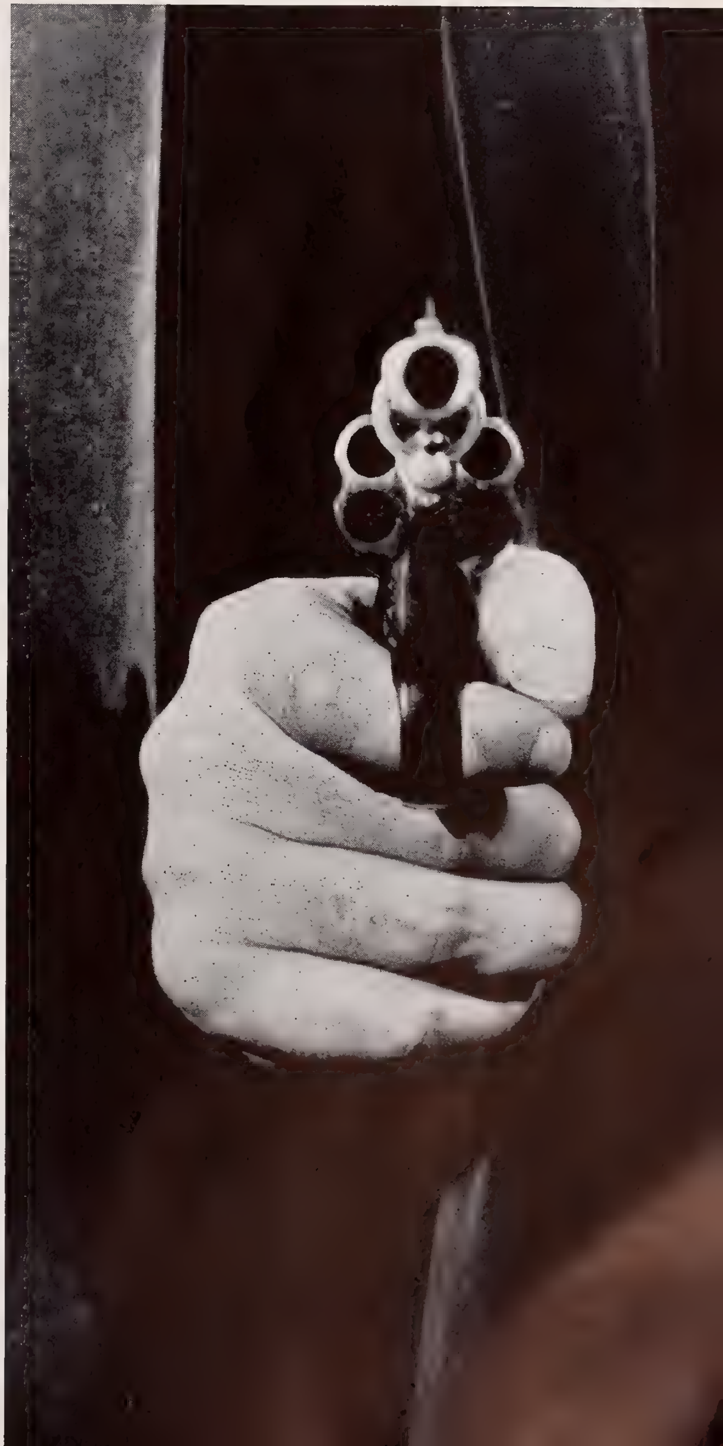
Of all the factors a movie maker may command in securing good tempo, the most important is obviously *the length of footage of scenes.* Disregarding subject matter for the moment, it is easy to see how many different motifs and rhythms may be worked out by controlling the footages. For example, one might construct a pattern of three scenes of four feet each, followed by a scene of seven or eight feet and repeat this pattern with small variations several times. The pattern might be varied by placing but two short scenes before the long scene. This introduces a rule, important to remember: *If all the action is equally significant, the longer scene will appear the more important to the audience.* Thus, if it is desired to give a scene importance, it is only necessary to lengthen the footage. At the same time, a long scene will provide a pause and may be used as an accent in securing rhythm. A series of short scenes will give the effect of speed and, hence, may be used to heighten dramatic effect. The dramatic effect will be cumulative if the scenes grow progressively shorter. This principle was often utilized in the old melodramas to increase suspense. For example, the scene would shift from the heroine about to meet death in the villain's clutches to the hero galloping to her rescue. This would be followed by a slightly shorter scene of the heroine as her danger increased, then by a still shorter scene of the hero racing to save her, and so on, until the climax, which would be finished off with a longer scene, providing a pause.

Conversely, a series of longer scenes will give a leisurely effect and, if the scenes grow progressively longer, there will be an effect of deceleration. This principle is frequently useful in scenic and travel films to emphasize natural beauty or the grandeur of some subject. It is also often effective with photoplays in building up the elements of the plot and, sometimes, in climaxing the picture. The professional film, *Tabu*, offers a notable example of the beauty and dramatic power of

[Continued on page 678]

The sudden dramatic move, one possible variant of tempo

H. Armstrong Roberts



Picturing Christmas

MARION NORRIS GLEASON

Suggestions for the film record of the most joyous holiday

IN the past, many of the scenes which present the best Christmas movie possibilities have been difficult or impossible to make but now, with the new film, there is almost no limit to the filming of Yuletide activities. And what marvelous possibilities they present! One hardly knows where to start or stop.

Usually the scene that makes the parental cinematographer yearn for a camera is the one of the youngsters hanging up their stockings along the mantle shelf before the glowing fire. This can be done with light flooding the whole scene and revealing the children in charming negligee. Or the artistically inclined can augment the blaze from the Yule log with an artfully concealed lamp or two and film the Christmas eve group at the fireplace with shadows round about and, apparently, only the flickering fire lighting the scene.

If there is but one child to feature and it is wished to add a slight but amusing story element to the picture of this good old custom, this little sketch might be tried. First, show the youngster undressing in the nursery or in front of the fire. He pulls off a sock and measures its brief length dubiously. Next, make a picture of him tugging at a large bureau or dresser drawer and pulling out a long stocking, obviously his mother's. He holds it up in one hand and the short sock in the other, comparing their capacity. Back in the nursery or by the fire he is seen picking up his clothes from the heap on the floor and placing them carefully on a chair with the two short socks on top. He then walks off, dragging the long stocking after him. At the fireplace, he is seen pinning up his mother's stocking. And here the firelight idea may again be used.

Every child will surely appreciate a Christmas picture with a story involving toys. For properties, any collection of mechanical toys will do; an electric train outfit lends itself ideally. Show one or more grownups on the floor gleefully winding up the toys and making them go, or running the electric train. The owner of the toys tries several times to push the grownups away and play with the presents himself but each time the grownups are too absorbed or hilarious to notice. At last the child sits down and howls with rage and disappointment. If there are older girls or boys in the family, there can be a free for all tussle over the use of the presents when the youngster becomes exasperated. This idea can be extended so that all the cousins and uncles and aunts can take part if one by one they come into the scene to remonstrate in behalf of the wronged child whose Christmas is being spoiled by selfish adults, only to become interested and join the group on the floor.

There is always a relaxed moment on Christmas eve, after all the presents have been tagged and piled in their places under the trimmed tree or after the stockings hanging on the mantel have been filled, when the tired but happy parents rest a moment and proudly eye the result of their labors. A desire to preserve the scene is natural and, with the new film, the picture can be made. Added interest can be obtained if closeups of the larger articles—sleds, bicycles, dolls, skis, etc.—are inserted in the sequence. Later on Christmas day take a picture of each youngster making good use of his present, the boy on his bicycle, the little girl playing with her doll, the baby with his wobbly duck. When the Christmas film is cut and edited, splice these scenes in after the closeups of the toys filmed before the distribution of the presents. For example, the closeup of a sled under the tree would be followed by a sequence of the happy youngster playing with the sled on Christmas Day. This would be followed by a scene of some other toy under the tree and then by scenes of its use the next day.

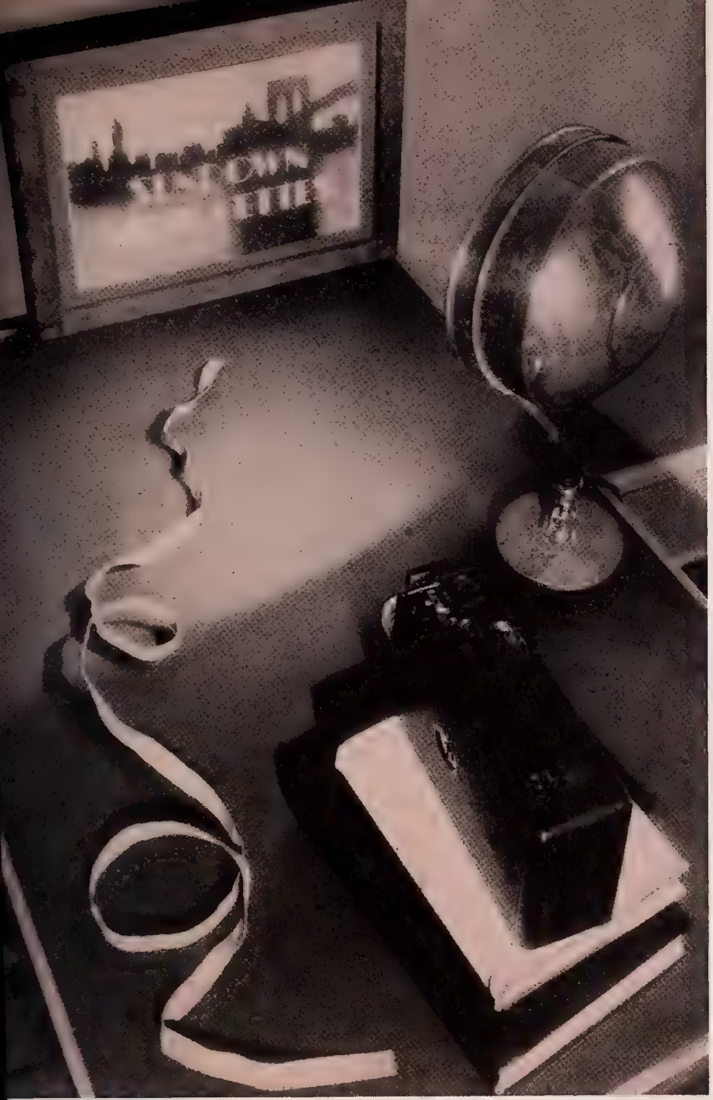
If it is desirable to elaborate on this idea and to use the family Santa Claus costume, Santa may be shown unloading his pack and piling up the presents. As he puts each one down he sees, in his mind's eye, the owner first unwrapping it with pleasant anticipation, then using it, this mental picture being represented, as suggested above, by inserting into their proper places in the finished film the various scenes made later.

The Christmas dinner, so long neglected in the family film library because of the difficulty of lighting so large a scene adequately, can now be filmed almost as easily as a picnic party. If wished, the dinner may be prefaced with views in the kitchen during its preparation (and won't the cook be pleased!), making plenty of closeups of the turkey and pies in the process of being prepared for the feast. One can get a cinematographic effect here

[Continued on page 676]

Waiting for Santa, a precious scene for any family film album

Irving Browning



arles DuBois Hodges

Many amateurs use the art title backgrounds found in Movie Makers

EPES W. SARGENT

Title writing

What the beginner should know about composing captions

BACK in the early days when there were no books on scenario writing—which is pretty far back, indeed—the production companies used to give away four page leaflets telling how scripts should be framed. And always there was the advice, "The ideal motion picture is one without any printed matter on the screen since subtitles are an interruption. Because this ideal is rarely attainable, subtitles should be as few and as short as possible." Comes the dawn of another day about eight years later. The editor of a second line company stated that with 600 feet of action she could add about 400 feet of titles and produce an acceptable one reel picture, then the standard length. Somewhere in between these two points lies the real truth. It is much closer to the first than the second statement.

It is very true that a change from picture to printed matter and back again is, in a sense, an interruption. But presently it was discovered that a sparing use of the title helped the picture. It gave it a more definite form, just as paragraphs, commas and periods are seldom realized interruptions which serve to point up printed text. In the days of the silent technique, the more skilful cutters relied upon the subtitle to space the film story into proper paragraphs and even to sustain suspense through breaking down a too rapidly mounting tension.

With this latter use, the beginner will have small concern, since it is supposed that he will not at first try to make play productions but, even in assembling a reel of family, travel or scenic pictures, it should be remembered that an adroit employment of subtitle will point up any situation. Suppose, for instance, that the clip shows the reception of some national or local hero. The picture opens on the crowd and the lane for the reception parade. Car after car speeds past the lens. One of them contains the guest of honor—but which? The same clip is run again but now a subtitle suddenly flashes *Here he comes!* There is a thrill of anticipation and the interest is centered upon the car in which rides the reason for the excitement. In one sense, that subtitle was not required. It was interruptive but it pointed up the big moment as nothing else could.

However, just because a title has this value, it should not be made stale through constant use and never should be used where not clearly indicated. Subtitles should be short but not too short. The studio rule used to be a foot to a word and not less than three feet of any title. That, of course, applied to 35mm. in which "foot" and "second" are synonymous. In general, for 16mm., a second of screen time for each title word still holds good. Like most rules, this is not a hard and fast law, however. It is found that a second is too long for a two or three letter word and too short for a three syllable one. Generally, in a long title, the long and short words will average. But, in some instances, rule of thumb should not be applied. As example, *It is to be* offers four words, but three seconds will be ample and four possibly fatal. All rules should be applied with allowance for the exceptions.

In precisely the same way, the general rule is to keep titles short, yet, if another word or two gives a more fluent title, the footage is well spent. Obviously, *It was the summer of '29* will read more smoothly than the bald *August 18, 1929.*

This leads to another rule to the effect that titles should, when possible, be fluent and even musical. This does not mean to distort a phrase to get pompous euphony. Nothing betrays the novice touch more quickly than the overwritten title. Only the tyro will preface a sunset shot with *The day was near its close and lengthening shadows told of the approach of eve.* A more intelligent titler might quote from the hymn, *Fast Falls The Eventide.* It is more musical and more compact. The trouble with many title writers is that they use the first thing they think of. A professional may write a page of titles before getting the one that fits best.

Most titles in the early work of the cinematographer should be those of time or place. But not always. It might be absurd to use a place title for the city hall in a picture to be shown locally. But, if it starts a pictorial paragraph, it requires some sort of a title merely to indicate that a new chain of events is being introduced. Then, instead of *Our City Hall,* try something like, *Where the Mayor hangs his hat.* One artist, who was smarting under a new levy, made it *The municipal garden where our taxes are raised.* Out of town views generally

[Continued on page 684]

The clinic

RUSSELL C. HOLSLAG

Technical reviews for the amateur cinematographer

Stunt of the month ■ As Christmas comes along, there is born in the amateur's breast the desire to do something exceptional in the way of shooting for exhibition at the Christmas party. Here is a little "stunt" that is not difficult to put into practice but which creates a novel and unusual effect—that of the silhouette. The cameraman, when he hears this term, usually thinks of a sheet hung in a doorway, with the light in back, so that shadows of the actors are cast on the sheet. Such a shot is novel but requires rather extensive preparations; the silhouette effect in this month's "stunt" is gained much more simply. Procure an extension cord, to which is attached a plain socket with a key. Such a cord may be bought already assembled, with plug and socket, or may be made up by the amateur. A convenient length for the cord would be from ten to twelve feet. Place in the socket a lamp of high wattage (100 watts or greater rating is preferable). The use of the 100 watt sixty four volt train lighting lamp in this connection (see page 668) would be especially appropriate. The rest is simple, given an appropriate subject, for the silhouette effect is gained by holding the lamp so that the body of the subject shields it from the camera. In other words, the camera points directly at lamp and subject, but the body of the subject is interposed between lamp and camera. No other illumination is used and the effect will be that the subject will stand out in bold relief from the background, which should preferably be a light wall. If the subject moves about, he should be careful not to let the camera get an actual view of the bulb. Besides the silhouette effect, sometimes beautiful back lighting effects are given, especially in a closeup where the subject is smoking, or if the subject has fluffy hair. The idea may be carried over to any inanimate object, such as a chair or table where the subject sits. An excellent effect, using this idea, may be had directly in front of a fireplace. The fire should be left burning and bulb used as usual. Supersensitive film should be used in these shots.

Christmas lights ■ The community Christmas tree offers possibilities for the camera loaded with fast film, though even ordinary panchromatic and a fast lens will usually capture its luminous beauty. Indoors or out, such a tree is festooned with all the lights it can bear and, with its gleaming star on top, offers definite cinematic possibilities. If the tree is indoors, extra artificial illumination from other sources may be used to show the ceremonies around it. Leave all the tree lights burning; they will make a brave show in the picture. Try not to shoot the entire scene all from one viewpoint. If possible, secure closeups of the presents as they are handed out and unwrapped or a quick succession of shots of the brightly glowing tree ornaments which will serve admirably to give the Christmas atmosphere. If the tree is outdoors, so much the better. A single flare will give excellent contrasty effects, even at *f*/3.5 with ordinary panchromatic film. If the camera man is so lucky as to have a "white Christmas" for his night flare filming, the results will be particularly fine. He should be careful that the light from the flare is shielded from the lens and that the direction of the wind is not such that the smoke from the flare will blow in front of the camera. And he should always be careful to keep all the tree lights burning either outdoors or in, as these decorations convey the festive spirit of the season.

Splicing dodge ■ Apropos of a recent *Clinic* item which described a method of eliminating the white line on the screen sometimes caused in a splice made with a worn scraper guide, another method to the same end is advanced by League member John V. Hansen. This method has the merit of utter simplicity as well as effectiveness. When the scraper guide becomes slightly worn, a flat piece of movie film is simply inserted between the back of the guide and the two guide pins which determine its operating position. This little film "shim" is sufficient to advance the scraper guide a hairline's distance so as to take up any possible wear which would cause a white line to show.

Random shots ■ In interior lighting setups, it is often hard to determine just how far away from the subject to place the light. In order to gain the greatest possible illumination from the light source, it should [Continued on page 689]

The blazing outdoor tree and fast film combine effectively

Ewing Galloway

Amateur clubs

ARTHUR L. GALE

Latest news of organized group filming activities

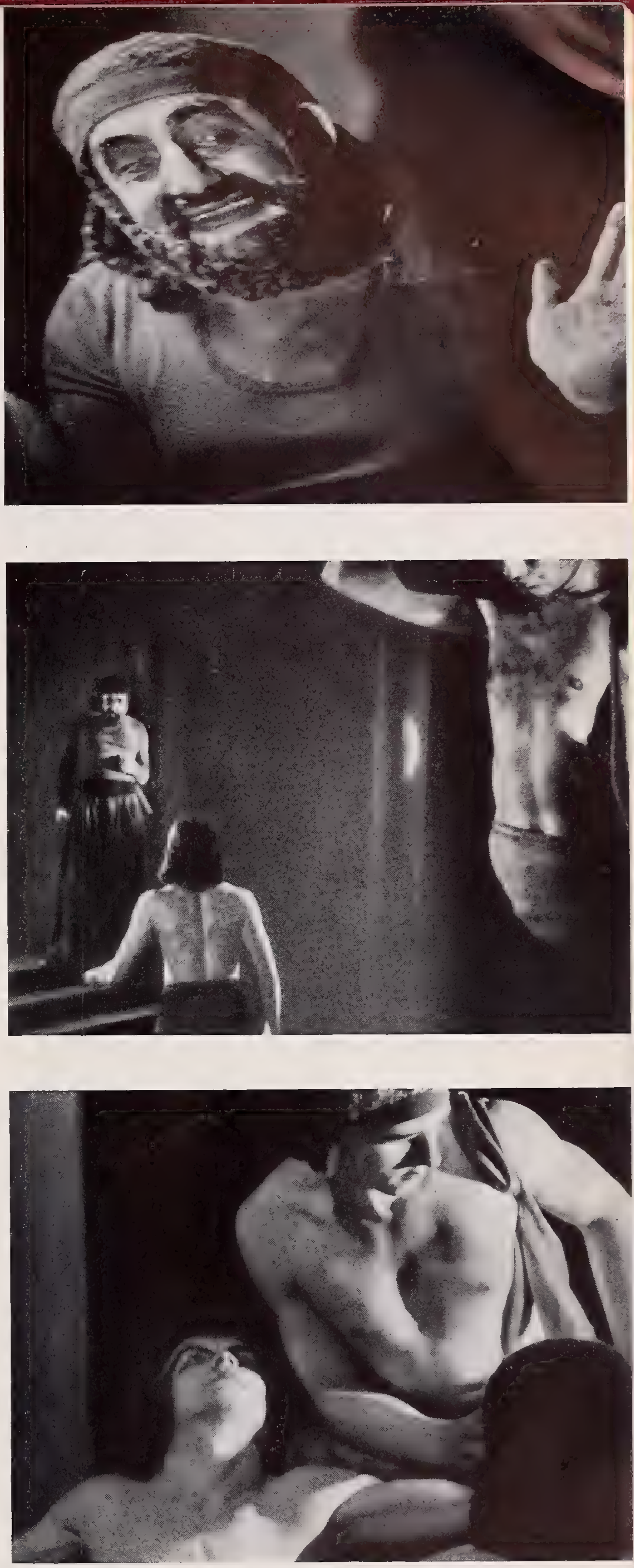
Another triumph ■ *Lot*, being made by J. S. Watson, Jr., and Melville Webber, the producers of *The Fall Of The House Of Usher* and *The Eyes Of Science*, is nearing completion. It is expected that the silent version will reach its final form in the next two months, after which work on the sound version will progress more rapidly. The picture presents an interpretation of the Biblical story of the rise of Sodom, the investigation by the angel, the consequent destruction and the flight of Lot, his wife and his daughters, ending with the familiar climax of the transformation of Lot's wife into a pillar of salt. However, the largest section of the picture is devoted to a picturization of Lot's remonstrances to the multitude that besieges his house. Only to those who have seen *The Fall Of The House Of Usher* is it possible to give an accurate concept of the technique employed for, although very different, *Lot* is fundamentally a development of the cinematic methods of *The Fall Of The House Of Usher*. In *Lot*, the story is more definite and at the same time there is less indirect symbolism. More effort has been expended on securing sheer photographic beauty; exotic camera technique is not so evident. In short, the producers display a greater command over their initial methods of treatment and cinematography. It goes without saying that *Lot* includes innumerable instances of magnificent camera work but what is not so much to be expected, even in the case of such able amateurs as Dr. Watson and Mr. Webber, is that it contains many well directed and commendably staged straight dramatic scenes, several instances of very able acting and many beautiful sets. There are several sequences in *Lot* in which impressionism is dropped and, save for the unusual lighting and remarkable beauty of the photography, these sequences are presented in much the same manner as in any photoplay. The only production criticism which may so far be offered is that the makeup often falls short of the quality of the other factors. *Lot* will run 2000 ft., 35mm., or slightly longer. The silent version will be complete in itself, although the sound version will include effects that will be necessarily left out of the silent. There will be very little speech in the sound version, most of the synchronization being with music and sound effects. A special score will be written for the film.

Large club ■ Sixty members attended a recent meeting of the Amateur Cine Club of Los Angeles, Calif., which featured a demonstration of makeup and a discussion of that subject by A. B. Shore. Six amateur cameramen took movies of the application of the makeup and of the subject after the makeup was completed. The program closed with a screening of members' films. At a later program, J. A. Dubray addressed the club on title making. Wayne Fisher is president of the Los Angeles organization and Perry Backus is secretary.

Oakland active ■ At a recent meeting of the Greater Oakland Motion Picture Club, Sigismund Blaumann, editor of *Camera Craft*, presented a general critical evaluation of the present quality of amateur movies and pointed out trends in their development. Programs planned for this year include addresses on portrait cinematography, commercial movie making, news filming, theatrical management and the scientific use of 16mm. film. At the club's annual election, W. G. Latimer was chosen president; William Jones, vice president; Frank Tiscornia, secretary treasurer. These, with Elton Fox and Fred R. Jolly, publicity secretary, make up the club's board of directors. Production of the current club photoplay, *Smoke In The Bank*, is progressing and it is expected to be completed this month. Elton Fox is director; W. G. Latimer and E. L. Ritzman, cameramen; James Brewster, still cameraman; Frank Tiscornia, script clerk; Art Holland, property man; William Jones, casting director; Fred R. Jolly has charge of lighting.

A challenge ■ The Cinema Club of Springfield, Mass., has completed its plans for winter activities which include challenging the Hartford Movie Club to a contest, as well as the production of several amateur photoplays. A cast composed of Tootie Moran, Leo Conti and Charles Knightly has been selected for the first picture which is to be directed by Robert Van. At the club's annual outing, held early in the fall, a 400 ft. newsreel was made. The reel forms the basis of a library of films of club members.

[Continued on page 686]



J. S. Watson, Jr.

Cinematic character of "Lot" is shown by these recent stills

The closeup

C. W. GIBBS

Some observations on when to use and how to make them

H. Armstrong Roberts

Only a closeup could record the charm of these quaint carolers

CLOSEUPS are an important part of any motion picture, from the simple home movie shots made without any thought of continuity or scenario to the most elaborate professional productions. Closeups make for a concentration of interest, for emphasis on some important point. Closeups are emphatic story tellers. The amateur cannot afford to neglect this powerful method of presentation. A simple shot of the swiftly moving drive wheels of a locomotive can tell the story of a long train ride. The repetition of this will express the monotony of the ride. Then, in personal home movies, how often we see pictures of people taken full length with the features hardly recognizable. It should be remembered that the cine frame is rectangular and only a small fraction of the frame is taken up by the subject. We might estimate that, on the average, only about one fifth of the picture area is taken up by the image. The rest is of the surrounding scenery and, unless this is interesting, the frame as a whole will lack interest. The nearer the camera to the subject, the greater is the amount of the frame taken up by the subject. The making of closeups does not involve any special technique except a slight increase in exposure. As long a focal length lens as possible should be used. The longer the focal length, the better the perspective. When very short focal length lenses are employed, there is a certain amount of distortion, that is, the part of the subject which is nearest the lens will be much larger in proportion to the part of the object which is only a slight distance further away. Though many excellent closeups have been made with one inch and wide angle lenses, it is recommended that the two inch lens be used for closeup work because of the better perspective which can be obtained. One might go further in this analogy and say, "Why not use the three, four or six inch telephoto lenses for even better perspective?" One can, but, unless a steady tripod is used and the focusing done very carefully, the results will not be as successful as they should be. Movement of the camera will be magnified on the screen when the longer focal length lenses are employed and also these lenses have less depth of focus.

Speaking of focusing brings to mind how important this subject is. When focusing in closeup work, accuracy is essential. The lenses used in cinematography have a great depth of focus which tends to gloss over errors in judgment of distance but the amateur should not resort to guesswork. If the camera has a built in focusing device, it should be used. If not, a tape measure or a distance meter should be employed. No matter how great a depth of focus the lens has, the image will be sharpest at that distance at which the lens is set. This is especially important with closeups, as the depth, or tolerance of focus, grows shallower as the distance from lens to object gets smaller.

Perhaps the cinematographer has been confronted with some specialized closeup problem such as of hand writing a letter in which the writing is to show. This is very effective, especially if the theme is that of someone writing a letter and, instead of the entire contents of the letter being written out, the writing merely serves to carry the continuity and the scenes present the action. Be especially careful of the focusing, as this *must* be accurate. Take the measurement from the object to the position of the lens diaphragm. Measure accurately, with a tape or good distance meter. A critical focusing device will be preferable if available. It should also be remembered that, in closeups, the finder does not center accurately. The new alignment gauge is very handy to remedy this on one type of camera, but, if this is not available, it is easy to make the necessary corrections. Directions will usually be found in the camera instruction book. The autograph enthusiast will find this procedure a little variation from the common method in that a closeup can be made of a celebrity's hand actually writing his signature. When photographing handwriting, use of light blue fountain pen inks should be avoided. Black, preferably India drawing ink and a wide pointed pen, prove most satisfactory.

The typewriter can also be called into action for a good closeup which can be made quite amusing if the typist uses the "hunt" system. Black typewriter ribbon should be used or the titles will lack in contrast. In all title work involving the high reflecting properties of a white background it is better slightly to underexpose, contrary to the accepted rules for closeup work, as, in this phase, it is more desirable to have contrast than correct tone rendition. A tripod

[Continued on page 682]

Interior composition

ERNEST W. PAGE and WILLIAM A PALMER

Simple rules for arranging indoor scenes effectively

WITH the advent of superspeed film, amateurs the world over are going to make a larger proportion of films indoors. It is possible, with a few powerful incandescent globes, to light up an entire room and obtain full exposure, especially with the faster lenses now available. The saying, "Let's go out in the sun for some pictures," is being modified to "Everyone just sit still and I'll turn on a few lights."

There comes, then, the problem of how to arrange a room's furnishings in order that the setting may be in keeping with the action. This question of composition is especially important in the making of any film story, but few amateurs are willing to embark on a study of the so called theories of composition, believing them to be occult and intangible ideas, usually accompanied by abstract drawings. As a matter of fact, the fundamentals of composition are nothing but applications of common sense.

To obtain pleasing effects in interior scenes, the amateur has three variables to deal with, the arrangement of subordinate objects in the scene, the position of the subject or subjects and the arrangement of lights and shadows. These are the tools with which to build a pleasant effect. The criterion of good composition is not based so much on formula as on the total impression gained from the scene. The spectator is not conscious that any mathematical rules have or have not been applied to the picture but, when the producer has applied the fundamentals of composition properly, the spectator recognizes it.

Half the battle is realizing the importance of composition and making a conscious effort to improve every scene before it is photographed. Composition is one of the sadly neglected chapters in amateur movie making. Emphasis has been laid on the action itself or on the subject material but too little emphasis has been placed on an artistic arrangement of objects and lines, lights and shadows. It is not so with the amateur still photogapher, for composition is his chief means of expression. But, give the amateur a motion picture camera, and he begins to think almost entirely in terms of action and story.

As Millet said, "A work should be all of a piece and people and things should be there for an end." What would that great artist have said if he could have seen a recent amateur photoplay in which the heroine at her big moment was flanked by bright crossed sabers, obscured by a glittering table, set elaborately for dinner, and almost overwhelmed by a large cut glass flower vase? Simplicity is the first lesson in our primer of composition and one of the greatest aids in obtaining the most pleasing effect. It might be well to remove every ornament from the wall, move all furniture out of the room, strip the scene completely and then rebuild it, putting in only those objects which definitely add to the picture. It is surprising to note the extreme simplicity required for good composition. This is particularly true in movies. What may be very fine interior decoration may make a bad movie background. One seldom stops to think of the scarcity of wall decorations, pictures and bricabrac in professional movie sets but study of such sets will show few bright and purely ornamental objects.

The second lesson is concerned with unity, for this should be sought in rebuilding the setting for the action. Every part should be in harmonious relationship with the whole and no subordinate part should distract attention from the principal point of interest. There are three aids to unity—subordination, radiation and connection. These will undoubtedly be more apparent when put into concrete form. It is obvious that objects nonessential to the action or the story must be subordinated to the essential ones. For example, in the instance noted above in which the heroine was surrounded with large glistening objects, those same objects could have been subordinated by placing them in unimportant portions of the frame and arranging the lighting so that the contrast of values would have been favorable to the girl.

Radiation means the arrangement of lines in the picture so that the eye is carried to the proper point. Such lines may be real or imaginary. For example, if six chairs are so placed that five of them are facing the last, then the eye is attracted to the sixth chair by the radiation of the lines of the other five. On the other hand, a mere circle of light around a single chair will divert attention to that chair because the mind visualizes the radii of that circle and these imaginary lines constitute radiation. Likewise, objects placed in a circle will divert the attention of the audience to the center of the circle.

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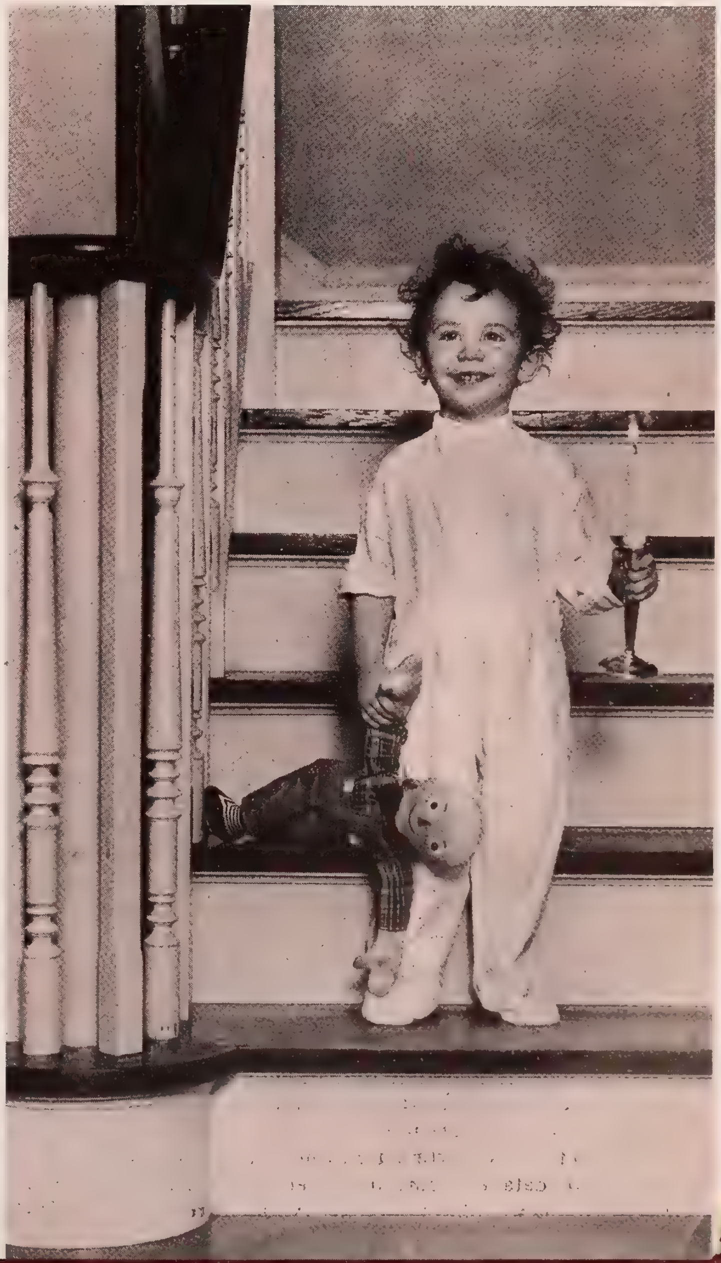

The best rule is use of simple rather than elaborate backgrounds

Ewing Galloway

Educational films

LOUIS M. BAILEY

Medical, industrial, school, civic, church welfare & other uses

Medical ■ To produce films to illustrate papers for presentation before laryngological societies and to teach medical students is the purpose for which Arthur W. Proetz, M. D., associate editor *Annals Of Otology, Rhinology And Laryngology*, St. Louis, Mo., uses his 16mm. filming equipment, he reports. Dr. Proetz showed cinemicrographs of the cilia in the nasal sinuses at the Academy of Medicine in New York as part of the program of the American College Of Surgeons which convened during the week of October twelfth at the Waldorf Hotel. In the paper, *Amateur Cinematography In Technical Teaching*, from the department of Otolaryngology, Washington University School of Medicine, St. Louis, Dr. Proetz lauds 16mm. as a means of medical recording for demonstration and teaching purposes. He says, in part, "Although motion pictures have long been utilized for the demonstration of technical subjects, the expense of standard film and apparatus and the technical complications involved in the making of good pictures have restricted their use to subjects whose general popularity insures a distribution which justifies the expense. However, the amateur cinematographer now has at his disposal effective and relatively inexpensive equipment for an endless variety of teaching material, peculiarly adapted to the demonstration of highly technical subjects. The comparatively recent perfecting of substandard apparatus and high speed reversible film, together with the active interest which the College of Surgeons and the American Medical Association are displaying, furnish a fresh incentive for the development of this type of work in medical demonstration." Dr. Proetz continues with data on the filming of operations, the making of animated sequences, photostats, microcinematographs and stills from 16mm.

Industrial ■ To show what the U. S. Army and Navy mean from an economic point of view to Hawaii, League member S. G. Chapman, Lieutenant U. S. N., stationed at Pearl Harbor, T. H., has filmed the many improvements relative to the development of the naval base there as well as other aspects demonstrating army and navy expenditures of benefit to the islanders. The films, in the neighborhood of 1,600 feet, 16mm., were made as the Navy's official contribution to the annual "Hawaiian Products Week" exhibit, sponsored by the local Chamber of Commerce. Films from the Navy Recruiting Bureau's film library were also shown. Lieutenant Chapman reports having filmed operations performed in the navy hospital and, too, he has secured reels on the Hawaiian National Park, containing unusual shots of volcano eruptions and flows. Of particular interest to filmers in Hawaii is Lieutenant Chapman's report that very good developing and other laboratory work are available.

■ To show materials and manufacturing processes required to turn out a high grade floral design, *Nature's Beauty*, one reel, 16mm., has been recently completed by League member G. J. Kaderbeck, Hamburg, N. Y. for the Hamburg Floral Manufacturing Company and screened at the National Convention of Undertakers which met in Detroit in October. The film, by demonstrating the complexity of making a first rate floral design, has been found to help eliminate the competition presented by manufacturers operating with less extensive production facilities. (See *Free Films* review, page 701.)

School ■ So that as many sources as possible may be considered in the selection of material for the compilation of teaching films for use in New York City's public schools, information on amateur produced films on health, industry, science, nature, travel and other subjects is desired, according to Rita Hochheimer, assistant director of visual instruction of the Board of Education. Although films from the libraries of commercial producers of teaching films are employed, together with industrially sponsored subjects, the latter being edited to present to the children information on everyday things and the titles being rewritten to embody the simplest of English, it is felt that many amateur produced films contain definitely valuable matter. This should be especially true in view of the many instructors who are producing films to supplement textbook material. Readers of this department having produced such films are requested to send descriptive data on them to its editor so this information may be available. A recent development in the visual program [Continued on page 695]

Motion as a sales point is clearly shown in many industrial films

Applied Photography

"Quick, Watson, the camera!"

RUDY VALLEE

What home movies have meant to the "king of crooners"

Victor Animatograph Corporation

Home talkies are the latest acquisitions of Rudy's only hobby

At first glance, the title of this brief article might lead one to think there is some similarity between my work and that of the illustrious detective, Sherlock Holmes. The fact of the matter is, however, that amateur motion picture photography brings to me the same solace and comfort that the needle and Lady Morphine are supposed to have brought to the aquiline nosed investigator. Without trying to be self pitying, I believe I may truthfully say that my schedule over the past two years has been as arduous and strenuous as has been the lot of any person engaged in my type of work. An existence such as this, of course, must severely limit recreation on the part of the individual therein engaged. In other words, I have usually worked while others have played and the hours delegated for my own entertainment have been very few and far between; in fact, for a period of two years I averaged five hours sleep a night. But of late I have noticed that my schedule has become even less trying than before, although I am engaged in just as many activities, if not more, and I can give credit to only one thing for this improvement in my general happiness and work and that is to the renewal of my interest in 16mm. motion picture work. I say renewal because I have always loved anything connected with motion picture work.

As a very young boy, I preferred to climb up to the booth in the little Star Theatre near home and watch the aperture plate where the film ran madly before the bright carbon light; the hum of the machines, the smell of the banana oil in the film cement fascinated me more than the picture itself. Thus it was that I realized one of my greatest ambitions when, a few years later, the chief operator, rough in demeanor, gave the crank of the motion picture machine he was running a strong twirl, telling me to grab it and continue projecting the film. What a thrill! For two years I projected every other reel on a hand driven projector. The current was AC with the carbons giving intense heat and the booth was small and cramped. Not only that. I had to sweep out the theatre every morning and, between shows, polish the brass on the billboards and even take tickets—all for the sum of seven dollars a week. But no one was happier than I because of the thrill that came over me as I stood there cranking, realizing that the thousands of eyes fastened on the picture were enjoying something which came from the magic movement of my arm; this gave me a great happiness. It never occurred to me that one day it would be possible for everyone to make pictures and project them as easily as we do today.

It was not until I was making a movie short in the summer of 1929 that I decided to get a 16mm. outfit. A professional man at the studio advised me about camera and lenses and, a few months later, as my boys and I moved westward to make our picture, *The Vagabond Lover*, I carried with me an outfit equipped for Kodacolor. My only regret now is that I did not know then how easy it was to take Kodacolor. It was not until over two years later that I discovered how simple and gorgeous the effects are when pictures are made in natural color. Something led me to believe the process was very intricate, difficult and expensive and, although I took some wonderful shots on the train going west, glimpses of stations, the desert, etc., and even shots inside the train, dim but still clear enough to show who was who, shots of my arrival reception, shots of the studios, the fake sets and most of the rehearsal scenes under the bright lights of my own picture, I still had neglected to use the Kodacolor filters. The glorious sunshine of California, with all its lovely beauty, would have made such fine opportunity for Kodacolor work and especially on a weekend when I visited Santa Barbara. Everywhere was a ravishing scene of dynamic colors, all of which I have only in black and white. Then, a few months after my return from the Coast, I seemed to lose interest in my camera and projector.

Later on, I conceived the idea of getting some pictures of a dance tour in 35mm. in the hope that something unusual might turn up which would prove good material for a movie news weekly. Being under contract to one of the producing companies and returning to its theatres after the dance tour, I knew that such a short would prove good material for our fans in the theatre who wondered what we were doing. However, I found 35mm. work was cumbersome, expensive and difficult of management, so I soon lost interest in that.

Then came a tour of theatres throughout the East, South and Middle West. Again, in

[Continued on page 682]

Light for less

FRANK R. KNIGHT, JR.

A forty cent bulb is discovered for interior filming

THE introduction of supersensitive film gave a tremendous impetus to indoor movie making. Cine amateurs were able to enjoy a new field of picture taking heretofore open only to those equipped with powerful light sources. Usual 100 watt bulbs, the new film and cameras with *f*/1.9 lenses or faster became the recipe for "in the home" movies.

But this was only for owners of cameras fitted with the faster lenses. What of the multitude of *f*/3.5 camera wielders? They wanted to make indoor movies as well. Of course, ordinary 100 watt bulbs would suffice, if they used enough of them. But home movies should be easy. In spite of the great speed of the new film—three to four times as fast as regular "pan" with artificial light—there was too great a gap between the light furnished by ordinary home lighting and that supplied by powerful incandescents and arc lights.

Now the problem is solved. And solved with a forty cent lamp! This lamp is 64 volt, 100 watt and, though not intended for home illumination, is unusually effective for movie making. It is manufactured for use on railroad trains and, with 64 volt train current, burns at 100 watts and it is, therefore, known as the 64 volt, 100 watt Mazda lamp. But, when used with 110 volt alternating or direct home current, the resultant overloading of its filaments produces unusual brilliance. This overloading obviously shortens the intended life of these lamps but tests, the results of which are within the personal knowledge of the writer, indicate that, with 110 volt current, many of them will burn about forty five minutes which is the exposure time of more than 1000 feet of 16mm. film. And, even when a lamp lasts but fifteen or twenty minutes, it permits the exposure of several hundred feet of film. However, it will be found the better part of wisdom to purchase several spares; one or two of them might burn out in an evening's filming. Voltage from the local power house in some cases will vary to a slight degree. But these variations will be so comparatively unimportant that they should not result in noticeable over or underexposure in the screen image. Just how efficient this bulb is for indoor movies will be apparent by glancing at the following paragraphs.

When using the new supersensitive film, *one* of these sixty four volt lamps in an inexpensive reflector furnishes sufficient illumination for group scenes at *f*/3.5. Three of them in regular room fixtures, used without a reflector, or one in a reflector, will enable movie makers to film any part or all of an ordinary sized room at *f*/1.9. Here is a rough lighting table that can be followed with excellent results by the majority of readers. The distances given are from the light to the subjects. With one lamp in a reflector: four feet, *f*/3.5; six feet, *f*/2.8; eight to twelve feet, *f*/1.9. When an additional lamp is used in a reflector, one diaphragm stop smaller may be used. Remember that it is the distance from light source to subject that is important; the distance from camera to subject has no bearing on the clarity of the screen image. So, even when the light is but four feet from the subject, it is possible to stand well back with the camera.

This means but one forty cent lamp in a reflector and efficient reflectors are available for but twenty five cents. For a grand total of sixty five cents invested in this method of lighting, the field of indoor movies is thrown wide open to owners of *f*/3.5 cameras as well as those possessing the *f*/1.9 and other fast models.

The twenty five cent reflectors referred to are the folding cardboard "silver surfaced" reflectors carried by most dealers for use with Photoflash bulbs in still photography. Tests indicate that these are quite safe to use even when exposed to the considerable heat of the over loaded sixty four volt lamp. Another satisfactory reflector generally available is the single unit metal Photoflash bulb reflector, fitted with an extension cord for plugging into the home current, which retails from one dollar to a dollar and fifty cents. Those movie makers already equipped with efficient reflectors fitted with the standard Edison base socket need not look further but may use the inexpensive, though comparatively short lived, sixty four volt lamp in place of the more expensive and more permanent lamps originally designed for these reflectors. It goes without saying that any lamp used for movie making is at its best when used in a reflector. A reflector conserves and concentrates the light, which results in qualities of greater depth and definition in the picture. Also, the simplest way to use these lamps is in reflectors for, in general, one in a reflector is as efficient as three scattered about the room in unshaded lighting fixtures. But movie makers will be quick to see the many unusually beautiful effects obtainable with these lamps. Backlighting with a shaded table, floor or bridge lamp or "fireplace" lighting with a sixty four volt lamp shielded by a chair are but two examples

[Continued on page 680]

A charming fireside scene is but one of many possibilities

Armstrong Roberts

A country Christmas

ERNEST MacKENZIE MARSHALL

Home movies prove the backbone of a jolly entertainment

SETTLING up with the city and settling down permanently in the country home means in theory that one should attain a state of simplicity which would please even a Gandhi. A particular family finally attained the rural setting, but complexities seemed still to wedge in and finally spelled its adieu to bucolic peace on the day when there came a set of day old chicks, a day old baby and a newly acquired movie camera.

The retreat in question is far off the beaten track; friends cannot just drop in and, in any case, at Christmas there are grave chances of being weatherbound. Yet at this time, above all seasons, there is felt the necessity for a real party because there are always the neighboring winter bound farmer families and their children. And a large, old fashioned country farmhouse feels the responsibilities of an old fashioned hospitality at this time.

These parties invariably start with funereal formality. The local visitors are just a bit stiff but the host knows that he has movies in reserve and is serene. At first one would think these thrifty New Englanders had been caught in a promise to donate their coats and overshoes to the heathen but ultimately the crowd, sucklings to seniles, gradually seeps into the old farm kitchen where all is warmth and light. Then the party really begins to thaw. The stone hearth is buried under bundles of presents and on one side is the tree, gay with electric sparkles, and on the other a toy fireplace. This was specially built for the very little folk and would make a great hit with city children condemned to hearthless homes.

It is six feet high and eighteen inches square at the top, enlarging to two feet at the floor. The fireplace hole is cut out at the front and a strip of wood nailed on shelfwise above it for a mantel. The particular one used for the movies is built on a wood frame covered with compo board painted to look like brick. Of course, city folk have no barns in which to store such junk for the rest of the year but a three leaved screen with a cardboard cutout attached to form the front is just as good. This side has its lower edge two feet from the floor and makes a good Santa Claus chimney when covered with the brick design paper which is on sale everywhere at Christmas time.

By framing it in a doorway with drapes, there is lots of space in which to operate at the back. In close quarters, a closet where the presents have been previously hidden can be used. Santa, if enthusiastic (and he must be!), will find it great fun to assume a changed voice and to lower the packages one by one with a bent nail and string, the while grumbling about his cold perch on the roof thirty stories or so above the children.

Here is where the camera man should unlimber his apparatus to film the expectant youngsters removing the presents from the nail. Seldom can one get such good shots of children, because their attention is undivided. Place the camera eighteen inches to two feet above the floor near the wall for the principal side view shots. Give a good general room lighting and provide a 100 watt light in the fireplace. Use superspeed film in the camera. Simply change the viewpoint for the closeups which only a sight of Santa can give. He certainly banishes all selfconsciousness. For shots from the front toward the fireplace, the light must be shielded. Place it in a cardboard box with a cut out opening. It will be safe for the few minutes required. Then conceal it with walnuts and there is provided for the film a perfect simulation of the light issuing from burning coals. Some "five and ten" toys on the little mantel and two candles burning at each side, with the kiddies below, give a perfect holiday picture.

One might ask why, with a real farm chimney, the toy one is used. It is a fair question but, just above the fireplace opening in our chimney, there are projecting hooks which would make amateur Santa Claus operations a bit risky. Years ago the flitches of bacon hung there and "cured" above the green wood fire that was in those old days always smoking.

In the meantime, the farmer friends have been waiting silently, yet with a certain air of expectancy, for there, facing them, shines the all important silver screen. Suddenly, out go the lights and the past year begins in review. Behold, it is a sunny February day—Lincoln's Birthday—and the first city visitor of the year is trying to arrive. His car is bogged down to the crankcase in the middle of the road, a main turnpike for 250 years. The children, still timid, whisper and nudge as they see themselves running over the dead weeds by the roadside. Harold's mother now understands how he got himself all

[Continued on page 677]

"Over his tux, the host dons a full Santa Claus regalia"

H. Armstrong Ro

Give Yourself . . . *and*

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movie making.

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The Most Versatile of Home Movie Cameras

1. The half-speed device assists you in obtaining satisfactory movies under unfavorable lighting conditions.
2. *F*.3.5 or *f*.1.9 lenses instantly interchangeable with each other or with Wide Angle Lens or Telephoto.
3. With *f*.1.9 lens when equipped with Kodacolor Filter and loaded with Kodacolor Film makes Kodacolor movies.
4. Winding crank is an integral part of the camera. Always ready for use. Cannot be lost or misplaced.
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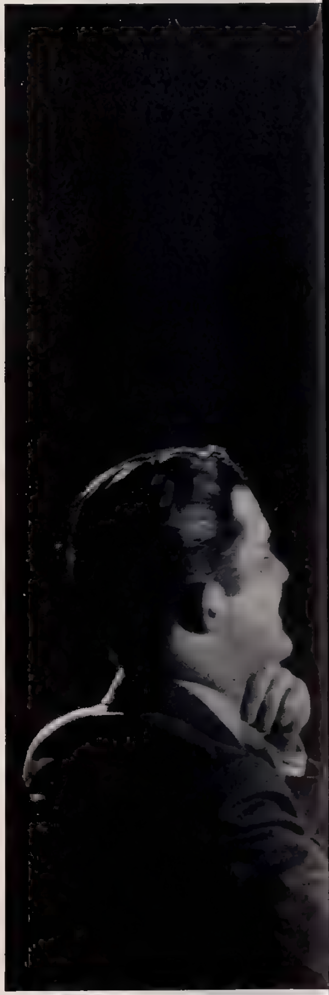

EASTMA

all the Family...*finer* Movies *this coming year*

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N KODAK COMPANY, *ROCHESTER, N. Y.*

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Exclusive features of this Eastman equipment make hard-to-get shots easy . . . bring new brilliance to projection . . . new thrills to home movie making.

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EASTMAN KODAK COMPANY, *ROCHESTER, N. Y.*

Capturing old man Winter

RALPH C. WILDES

The beauty of snow and ice should be a spur to planning

Of all seasons of the year when the cine enthusiast should be reveling in the glories of nature and spinning celluloid yarns, the long winter months seem, strangely enough, to be the ones most generally selected for annual cinematic hibernation. In many ways, the snowy months present the opportunity par excellence for making the most striking scenes of the year. Aside from pure photographic excellence, which in this enlightened age is becoming an axiomatic assumption, the success or failure of the filming venture will depend entirely upon the continuity. Lack of forethought always results in lack of screen interest.

Winter! What significance does the word hold? What personal mental reactions take place when the word is mentioned? What does it call to mind? What is your *idea* of winter? Think the matter over and the results of the cogitations will very likely provide material enough for several films.

Approach the subject from the abstract, impersonal point of view. The half dozen or so mental impressions invoked will supply substantial material for as many sequences. Jot these down on paper. The completion of the preliminary continuity simply resolves itself into the development of each of these various sequences so as to emphasize the particular idea intended. This is followed by the final arrangement of the completed sequences into a good dramatic order so as irresistibly to sweep the audience toward the climax sought.

By way of illustration, suppose that, upon mention of the word winter, the three following mental images are received in rapid succession: one, a snowstorm; two, a calm winter night; three, a hike through the woods. At once are provided three definitely possible sequences, the individual treatment of which will depend upon their order of arrangement. It is at once obvious that they may be arranged in any of the following ways: one, two, three; one, three, two; two, one, three; two, three, one; three, two, one or three, one, two. Each of the various combinations will present a different impression and, accordingly, require different treatment. Suppose the order one, three, two is selected for the film, what next? The development of the individual sequence is again matter for mental manipulation. It may be treated as a furthering of the mental process by which ideas for sequences are supplied. Ask the same questions, but, this time, replace the word "winter" with "snow storm," "hike" and so forth, working out a string of mental pictures which will be used at least for ideas of possible scenes. Doesn't the suggestion "snow storm" give definite impressions? Cannot the drifting snow, the driving wind, the bending tree tops, the whirling eddies around the stone wall and the mystery of the dark woods, as the countless millions of tiny white flakes sift through the thick branches overhead, be seen?

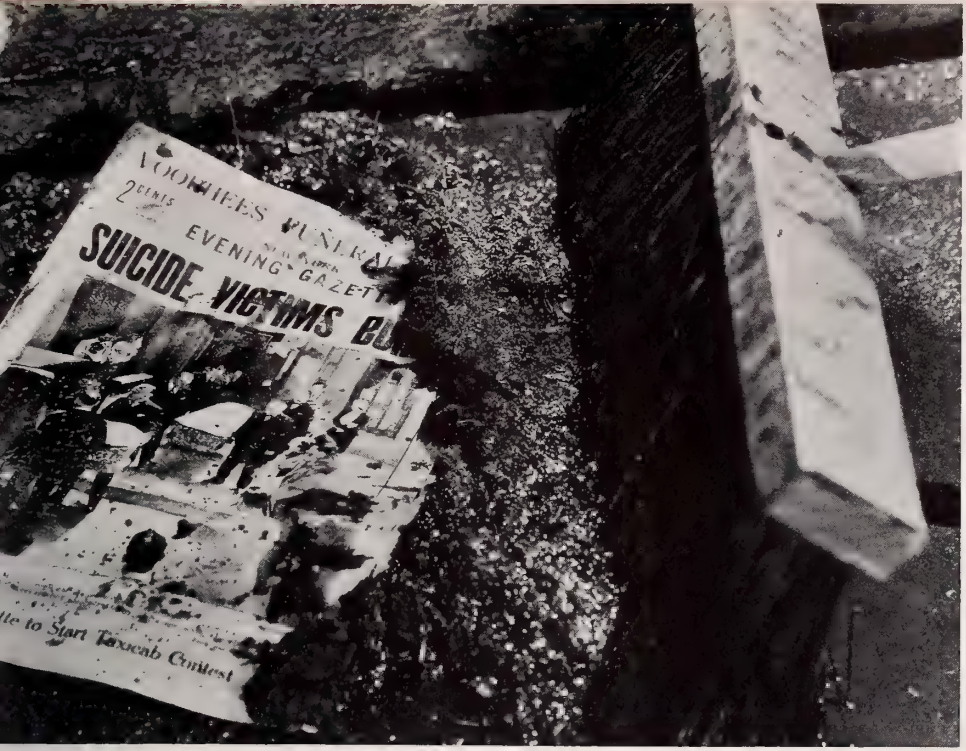
A wealth of material is thus made instantly available. The difficulty seems not to be so much with lack of that which is suitable as with selecting, from the vast possibilities at hand, that which is most pertinent to the individual problem. The sequence must be viewed not only in its entirety but in relation, both real and implied, to those which have preceded and are to follow it. Sequence number three, for instance, which it has been chosen to follow first, should contain elements of both number one and, at least, a preparation for number two. Accordingly, the hike, which is the subject of the second sequence, should be made through the woods where the trees, heavily bowed down under the weight of the storm, are found. The opportunities for pictorial effects are on every hand and await only the fine sensibility and experience of the seasoned cinematographer. How are we to become seasoned if we do not try? Fine composition, delicacy of tone and dramatic effects await him who strives.

The approach to the night sequence may be made during sequence number two in a variety of ways. At the end of the hike, the hikers may prepare a fire around which they warm themselves or cook their supper, as the case may be. On the other hand, this action may be eliminated and the scene closed with a long shot of the hikers homeward bound silhouetted against a plain or sunset sky, as the individual choice may dictate. As for the development of the night sequence, the approach should be made in exactly the same manner as for the first two which have been treated at some length. Many may not care to be limited to pure scenic material as suggested, but may wish to include some of the picturesque sporting activities of the season either as a new subsidiary motif or as the principal theme. Then the resources at hand

[Continued on page 679]

Snow and shadow, a scene to bring every camera out of doors

. Richards



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Symbolic closeup adds tragic touch to end of "Five Star Final"

Technical reviews for the amateur cinematographer

"Five Star Final" ■ *Multiple exposure.* A most effective and exquisitely timed multiple exposure sequence is revealed in this First National picture. Three separate exposures are made against a dark background, not an exceptionally difficult thing for the amateur to accomplish, and he may study this well prepared example of technique with profit. That the replacement of each scene in the triple exposure with another in precisely the right order can be managed by accurate timing to give a perfect sequence is well demonstrated here. The effect is accomplished by careful cueing rather than by elaborate mask work which makes the idea particularly useful to the amateur. *Cinematics.* The final closeup of the picture, which showed the *Five Star Final* being swept up in the gutter, gave the most forcible conclusion to the film possible, although the shot was one of the simplest, pointing to an economy of effort which the amateur might well emulate.

"Silence" ■ *Introduction.* This Paramount picture offers an example of a dramatic and highly effective story opening. In the first sequence, the condemned hero is seen in the death cell of a great prison. An insert of an exterior scene shows that the rhythmic tapping which sounds throughout is the noise of the hammers used in the construction of a scaffold. Back in the cell, a priest enters to hear the man's confession. When he is persuaded to speak, a backward passage of time is indicated by scenes of numerals representing the years moving away from the camera and dissolving into each other until the year 1913 is reached. At this point the action of the story begins. This treatment is particularly effective in gaining audience attention and holding it rigidly while the story develops. The handling of the sequence representing the transfer of the action to the past is a very good example of the effect of tempo, for it produces a feeling of acceleration until the year 1913 is reached when there is a sharp reversal of the direction of action and a long pause. Then, the story of the past leisurely begins.

"Susan Lenox" ■ *Passage of time.* In this M. G. M. picture featuring Greta Garbo, there is to be veiwed a neat introduction indicating swiftly a long passage of time. As the story opens, Susan Lenox is born and we see in dark shadow against a blank wall the doctor holding the infant in his hands. As this slowly fades, in a series of dissolves, we see, silhouetted against the same wall, the tired figure of a little girl leaning on a broom, the bent figure of a youngster struggling with a water pail and the wiry figure of a young woman toiling over a stove. Not only is this swift and significant story telling but, by giving only a suggestion of persons, it guards against distracting audience interest from the real subject of the plot, the adult Susan Lenox. There are other examples of distinctive camera treatment in the film as well as genuinely dramatic lighting effects.

"The Finger Points" ■ *Treatment.* This gangster and newspaper picture made by First National includes a very effective sequence. The reporter is taken past the guards and through lengthy corridors to reach the head of gangland. In the scene of the interview which follows, the camera is stationed behind the gang leader so that at no time is his face shown, although the gestures of his hands are included in the picture. Because of this treatment, the threat which hangs over the reporter is made considerably more effective. Since the supergangster is rather more of an element than a character in the plot, the treatment is entirely practical and causes no confusion. This is a suggestion for amateur producers of mystery and detective stories.

"The Spirit Of Notre Dame" ■ *Sports.* In this carefully produced Universal picture the amateur will find many suggestions for sequencing football scenes. It also suggests methods of making use of newsreel shots of football in amateur photoplays.

Critical focusing

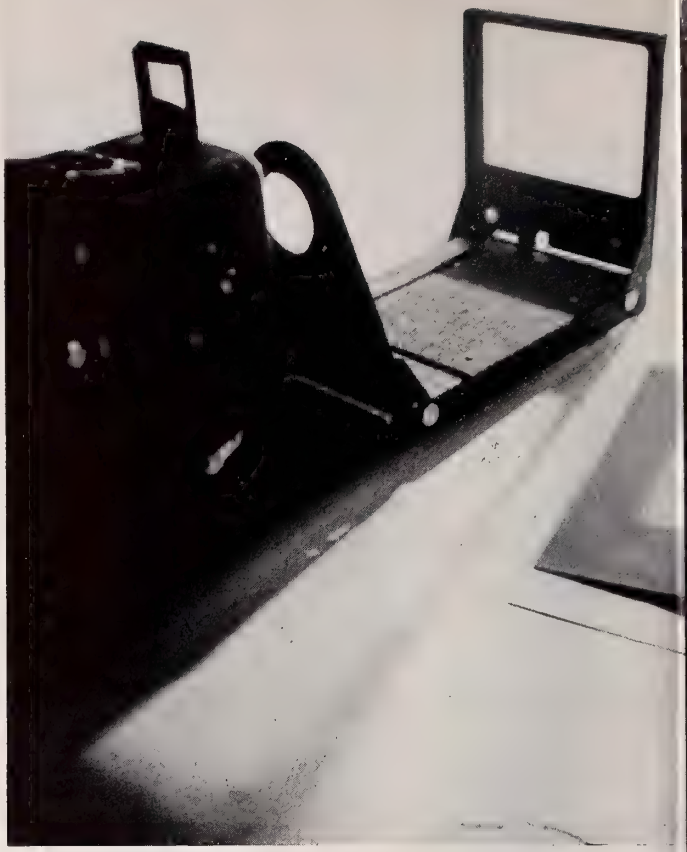
News of the industry

Answers the query, "What's new?" for amateur and dealer

C-K titler ■ A clever little device which enables all owners of the spring driven Cine-Kodak to make titles with ease and certainty has been developed by the Eastman Kodak Company of Rochester, N. Y. The device is made entirely of metal and folds flat when not in use. This feature, combined with its light weight, makes it practical even to carry the titler about when shooting action pictures so that titles may be made on the spot. The construction is simple, consisting of a horizontal support for the camera and two folding members, one of which is the easel which holds the title cards while the other carries a positive element which is placed directly in front of the camera taking lens. It is this element which produces a sharp image of the title on the film at this close distance. Thus, satisfactory titles may be made either with the focusing or fixed focus Cine-Kodak models. Title making is greatly simplified with this outfit. The size of the easel opening, three and a half by two and three fourths inches, makes it possible to enlist the aid of a typewriter in forming the lettering. For this purpose, a number of pebbled surface backgrounds are supplied, together with masks which insure the correct placing of the lettering as a mass. Of course, hand lettering may be used or the titles may be set up and printed if desired. The device will also be very handy in taking closeup shots of small objects which can be held in a flat plane, such as photographic prints, butterflies, pressed flowers and so on. The easel is so constructed that the hand may be introduced to show the titles being written. No illumination source is supplied with the device but complete instructions are given for lens diaphragm settings under various kinds of natural and artificial light. Kodacolor titles may also be shot in direct sunlight.

B. & H. finder ■ Many amateurs find that the difference in viewpoints between lens and finder in closeups has a tendency to cause the image on the film to become decentered. The possibility of such an error on the part of users of Filmo 75 cameras has now been eliminated in the use of the new, detachable, parallax viewfinder. This device in use affords a much larger image of the picture area than is provided by the regular built in viewfinder, giving a magnification of about three times. The new finder is designed to be placed on the door of the camera near the top and is so mounted that it may be easily removed or replaced at will. Although the new finder is located at some distance from the lens, an ingenious arrangement enables its angle to be adjusted so that it will indicate accurately the field of view of the lens at any distance from infinity to two feet. This range makes it especially valuable for all closeup work such as title making, animation and the like. The field shown by the new finder is that of the 20mm. lens with which the Filmo 75 is equipped as standard, but fields of other lenses may be etched on the finder element. The finder, if desired, may be had already attached to the new, leather covered 75 model. All models of this camera, of course, incorporate the standard, built in viewfinder. Present owners of 75's may have the new finder attached to the camera door if desired.

Phonovision ■ The development of a new sound on disk, 16mm. synchronizing system, Phonovision, is an item of particular interest this month. The entire outfit is contained in two finely finished carrying cases of the suitcase type. The projection cabinet contains a standard Bell & Howell Filmo projector (Model 57G), specially designed gear box and connecting shaft and turntable which, with its attendant electrical pickup, is mounted in a separate compartment at the top of the case. When not in use, the turntable is easily detached and mounted on the operating door of the case. Two doors provide complete accessibility while the projector is running and rewinding of the film may be performed inside the case without removing the reels from the projector. All appointments are *de luxe;* metal fittings are chromium finished and volume and projector control may be adjusted from the outside of the case. The projection port allows for tilting the machine and, when closed, provides a miniature screen for synchronization before projection starts. The amplifier and loudspeaker case is similar in size and appearance. A well made amplifier, using the push pull principle, is incorporated, together with a loudspeaker of exceptional size, the system furnishing sufficient volume for an audience of 1000, it is said. A fifty foot connection cord [Continued on page 690]



Russell C. Hols

New device which makes Cine-Kodak titling easier

Adventures with superspeed

DONALD BRADY

Some experiments suggested by the supersensitive film

WHEN the supersensitive reversal emulsions were announced, many camera fans were eager to see how successfully they could use so fast a film for daylight work. Because of its very high speed, it was obviously a good film for night movies, but, in ordinary daylight, there was the question of overexposure to face. Reckoning a certain new film as about four times faster in daylight than regular panchromatic, a stop two divisions smaller than would be used for regular panchromatic under the same conditions was tried. The film was exposed without filter in fairly bright sunlight. When this film was returned from the processing laboratory, it was noted that backgrounds and distant scenes were overexposed while near scenes were exposed correctly. After that experience, a filter was always used in daylight except for quite near subjects or in very poor light. The filter, in addition to reducing the intensity of the light, also aids in producing the complete color balance permitted by the panchromatic emulsion. Incidentally, the filter factors for the same filters are much lower when used with the supersensitive than when used with the regular emulsion. It was found that the filter and exposure information supplied with the film was very satisfactory and it is recommended that a careful reading of the accompanying booklet be made by anyone using the film for the first time.

Just for the sake of experiment with the new film, some telephoto closeups were tried. For these, a mixture of artificial light and daylight was used. The day was overcast and it would have been necessary to use an opening of *f*/5.6 outdoors. In the room where the picture was to be taken, there was but one window. The artificial light was supplied by one 200 watt lamp. The lens used was a four inch telephoto focused for six feet and the lens opening was set at *f*/3.3. Rings, pencils, reels, etc., were used for subjects and the light was moved about occasionally in experimental positions to produce different types of shadows. As past experience has taught that it is almost impossible to hold the camera steady enough to keep such a near subject centered when holding the camera in the hand, a tripod was used. Very good exposure was obtained under these conditions.

Night subjects always hold great interest, so the next adventure took the camera one rainy evening to the railway station. Most stations are lighted so that good exposures can be obtained with fast film. A few shots in the waiting room and around the platform were made, using a lens opening of *f*/1.5 and operating the camera at normal speed. Soon a whistle was heard as a train rounded a turn and a position was taken near the track in order to photograph the train as it came toward the camera. The pictures showed a rather interesting reflection of the headlight on the wet rails. An excellent effect of glowing coals and flickering light on the smoke can be secured as the fireman opens the fire box doors and the cameraman should be alert for such possibilities. It will be found that such shots as these just described, while they may not be very useful as single shots, often come in handy when used in combination with other scenes.

Brightly lit buildings or streets at night give excellent opportunities to test out the possibilities of fast film. Pictures in such locations had already been made with passable results, using the regular emulsion and the lens set at *f*/1.5, but the shots obtained with the new supersensitive were vastly better. These shots showed that the best stop to use in photographing large electric signs is about *f*/3.5. On some of the smaller colored signs, *f*/1.9 may be better. In filming signs that are a mass of white light, it is a good plan to stop down and thus avoid a glare that might result from a wide lens opening.

Under the brightly lighted theatre marquees, pictures were obtained that looked almost as if they had had daylight exposure. The camera was operated at normal speed with a lens opening of *f*/1.5. Of course, the daylight effect is largely a matter of the broad distribution of light, especially from overhead.

The camera was taken into a theatre and several sequences of stage action were exposed on supersensitive. The results were astonishing. A few shots had been made in theatres before, using *f*/1.5 lens and operating the camera at half speed with regular film. The results on these occasions were not very satisfactory. However, with the new supersensitive, using an *f*/1.9 lens and running the camera at normal speed, excellent results were obtained. It was also found that good pictures may be made at indoor boxing matches,

[Continued on page 682]

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Picturing Christmas

[Continued from page 660]

if the camera is moved from activity to activity—steam from the soup kettle, handle of egg beater going round, the turkey being trussed, heads of children with round eyes staring over the edge of the table, paring knife cutting around through the crust on the edge of the pie plate, feet going back and forth, cream being whipped, careful hands lifting china from the shelf and, then, the full length view of the festive board. Show it laid, ready for the diners to enter and, then, from an advantageous position, film them as they come in, two by two or pell mell. The cameraman can enter, too, last but not least, if the camera is placed on some secure level, properly focused and with the button or lever pushed down so that it continues operating. Or a remote control device may be used.

After everyone is seated along the table, there should be one good shot in the Hollywood banquet style and, then, follow with plenty of closeups as charming or amusing as can be made. If children are at the table, a near view of a little boy or girl surreptitiously letting out a belt or unbuttoning a confining article of clothing will give a comedy touch.

A very lovely Christmas picture can be made if one is willing to spend a little time and trouble on lighting effects. At the top of the tree there should be an electrically lighted star and in the center a large card on which *Merry Christmas* is inscribed in cut out letters. Behind this would be placed one or two electric lights and, over the tree generally, there should be plenty of wax candles. Group the children on either side of the tree, slightly facing it. Arrange movie lighting equipment so that the children's faces may be illuminated. Start the picture with but the star at the top of the tree lighted. While the scene continues, have someone quickly light all of the candles, starting at the top of the tree while the children watch with quiet faces. As the candles are lighted, the lamps trained on the children's faces should be switched on. Cut to a near view of a woman at the piano and, then, follow with a closeup of the composition on the piano, *Holy Night*. Cut back to the scene of the Christmas tree where the children are singing *Holy Night* and, then, as a finale, flash on the card reading *Merry Christmas*.

When the finished picture is screened, have a record of *Holy Night* on the phonograph, ready to turn on at the right moment. The effect of the music combined with this sequence should make a Christmas picture of novel beauty and genuine emotional appeal.

Interior composition

[Continued from page 665]

Connection, the third element of unity, requires something to carry the eye along from one point to another, as well as to form boundaries—fences, so to speak, to keep the eye from wandering off into space. This may sound a little ridiculous until it is noted that doorways have frames, each window a moulding, the floor has side boards and, on the ceiling, narrow strips carry the eye along from one portion of the room to another. This is not their only use, of course, but it is an important one. It is true that modern art shows a tendency to depart from this but connection, nevertheless, remains an element of composition and unity. In interior scenes, the proper effect may sometimes be obtained by darkening the corners or the edges of the scene. This may conveniently be done with a mask box.

It is hardly necessary to say that the choice and arrangement of a setting will depend largely on the atmosphere of the picture. A flickering fireplace symbolizes the home; a darkened stairway with lengthy shadows gives an air of mystery while a full set evenly lighted is best for comedy. To go a little further, it may be stated that perpendicular lines in general lend severity and majesty; horizontal lines are more restful; the diagonal is suited for quick action; curves and waving lines are used for grace and beauty.

The third and fourth lessons in composition deal with contrast and balance respectively and volumes have been written about each of these as applied to painting, although they may equally as well be applied to the motion picture. Contrast is nothing but the placing of emphasis with lights and shadows, with tone values. It is obvious that, when other things are equal, maximum attention is diverted to that object or person reflecting the most light.

Balance, on the other hand, does not divert attention nor does it imply unity but it is a necessary element of good composition. A picture, just like any material object, has a "center of gravity," determined by the relative positions of its constituent parts. A picture frame in the upper left hand corner may balance a chair in the lower right. A burning candle on one side may balance a piano on the other, for brilliance and interest, as well as size, enter into the "weight" of an object.

Four points, then, should be considered each time the arrangement of a scene is planned—simplicity, unity, contrast and balance. Proper consideration of each of these fundamentals will result in good composition and in improvement in interior pictures.

A country Christmas

[Continued from page 669]

greasy helping the men pry out the car. But it's no use. After closeups of the wheels turning up mud soup, Big John waves for the digging to stop and shovels and pries are thrown aside. The wisest man has gone to the barn for the tractor. In a cinematic triumph, the caterpillar squirms the car out of the mud hole—but leaves the pit ready for its next victim.

By the time the July birthday appears, the children are shouting and the mothers see their present walkers crawling again in a picture taken six months before. Although this occasion was a children's birthday party, it is amusing to see the cars roll up, crammed full of adults, all on the "single ticket" of a few months old baby. What a family of grownups each infant has to guard him! The most outstanding case was that of the doctor's baby, so the doctor, as a forfeit, was made up as Jack Horner and had to work for his pie in a closeup. The large galvanized wash tub of the Russian poodle, who often needs it, made a good Jack Horner pie.

The film reels on to Thanksgiving. A young farmer's wife sees her prize turkey's head in closeup. Then follows a laughable sequence, taken with an upside down camera, in which she walks backward and it flies into her arms while the flock surrounds her. And, lastly, the previous Christmas Eve at midnight, the same turkey girl plays her present of an accordion with a witchy twitch of her shoulders while buxom Becky combs out Santa's beard for a closeup. So have the movies introduced everybody to everybody.

Over his tux, the host dons a full Santa Claus regalia and, then, setting the crowd blinking, the "inkies" snap on, all ready for the shots which are to provide the next Christmas showing. Three 500 watt lights are spaced opposite Santa. The *f*/4.5 stop can be used here for good depth of focus which is made necessary by the spontaneous movements of the subjects. Superspeed will allow even a smaller stop.

At last the ice is melted and the fun grows fast and furious. Everyone vies with everyone else in thinking up the funniest stunts for the camera. The natives are now ready to enjoy Christmas Eve and even to be made fun of, providing the first crack is at the host himself. How they love a laugh at his expense! He explains to the children that busy Santa has left the costume for him to wear as a "sub" and hands over the presents. All ends in merriment and the camera clicks away another happy country Christmas party.

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Tempo

[Continued from page 659]

deceleration. At the climax of the picture, as the hero is striving to reach the heroine who is being carried away in a sail boat, the scene shifts from longer and slower shots of the boat sailing into the distance to shots of the exhausted hero swimming more and more slowly. Each scene is slightly longer than the preceding one until the hero sinks from sight and nothing is left but the slow movement of the water.

This sequence, in addition to being a very clear instance of controlling the length of footage of scenes to secure suitable tempo, also introduces another series of factors that affect it—namely the rate of movement and the dramatic quality of the action within the scene. In this sequence, it is very noticeable that the rate of action and the emotional effect of the story fit with the lengthening of the scenes. It is obvious that, if the quality of the action did not fit with the cutting, the effect of the cutting would be distorted. This leads to the segregation of another factor affecting motion picture tempo, *the rate of motion within the scene*, which provides a second means of working out rhythm patterns. For instance, one might splice together a series of scenes, all of equal footage, in which three scenes of fast movement were followed by one of very slow movement, and so on. Similarly, a series of scenes of rapid motion, like the series of scenes of short footage, will increase dramatic effect, becoming cumulative if the motion grows progressively faster. An important corollary runs as follows: *When two scenes of the same footage are presented on the screen, the one containing the faster action will seem the shorter.* Since, as has been pointed out, a longer scene appears more important to an audience, it becomes apparent that one may give a scene more importance by the simple expedient of slowing down the rate of action. This principle is often used to emphasize dramatic moments in photoplays.

Another prominent quality of a scene that conditions tempo is *dramatic significance.* Everyone must have had the experience of watching scenes in motion pictures that seem interminable because nothing important happened. Although the appearance of extra length of such scenes is an illusion, nevertheless it is so consistent and prominent that it has a definite effect on tempo and must be considered in planning. Eliminating consideration of suspense, the principle may be summarized in the following rule: *When two scenes of the same footage are presented, the one that has the greater dramatic significance will seem the shorter.* The converse is, of course, equally true. This gives a third method of producing rhythm patterns. It is much more subtle and difficult to handle but it must be reckoned on, nevertheless. For example, one might splice in succession three scenes with considerable dramatic significance and follow with one scene with little dramatic value, all of equal footage. As a concrete instance, such a pattern might be opened with three scenes of a great waterfall, taken from angles that would increase the effect of height and power, and ended by a peaceful scene of a large lake.

To recapitulate, the length of scene footage, the rate of motion within the scene and its dramatic significance are the three most important factors to consider ~~in controlling tempo. The~~ effect is much stronger when two or more of them are harmoniously combined, but a rhythm motif may be constructed in handling any type of film. These three qualities should be carefully considered, for to overlook one of them may result in negating the effect sought.

Outside the scene, in the silent film, the title is the most useful factor. A longer title has the value of a pause, while a short staccato title has the effect of acceleration. Titles are also very adaptable in separating sequences with different rhythms and tempos, for they provide a natural break in the flow of scenes. In writing titles, caution must be exercised lest the wording be at variance with the tempo desired. For example, a short, terse title would be as much out of place in a leisurely scenic sequence as would a long indirect wording at the climax of a dramatic picture.

Among the several minor factors that may have more or less influence on film tempo are slow motion and fast motion. The effect of these is obvious. Fade outs and iris outs will slow down scenes to a greater or lesser extent, depending upon footage used. They should be employed with caution because it is possible that they may break an even flow of rhythm. For example, a slow iris out on a short scene of fast action would obviously produce a rough spot. Perhaps the least important of these minor considerations is speed of projection, for manipulating it produces too mechanical an effect.

Another consideration that calls for attention is direction of action, for a series of scenes in which the action is all in the same direction will cause a greater feeling of acceleration than would be the case in a similar series wherein the action was in varied directions. Sharp opposition of action causes a rather disturbing, yet dramatic, effect as, for example, would be the case if a short scene of a train speeding across the terrain were followed at once with a similar scene of another train rushing in the opposite direction.

By consciously controlling all of the factors mentioned, an amateur movie maker may give films any tempo or variety of system of rhythm that will best bring out the beauty or dramatic value of the material. Although, in this article, a rhythm of three short scenes and one long one has been used as the basis of illustrating the effect of the various factors, it is plain that there are many other possibilities. Further, each sequence may have a different rhythm, strong or slight, depending upon the artistic judgment of the editor. There can be no doubt that the intelligent control of tempo would greatly improve many amateur pictures by giving them smooth quality and creating definite climaxes. The scenic film is perhaps the easiest upon which to begin experimentation. Why not try working out some scheme of tempo in editing the next scenic?

Capturing old man Winter

[Continued from page 672]

immediately double in number and, at this point, call for a pause in planning and a new question should be asked. What sort of a film is being made? Is it to be a scenic with emphasis on beauty in the abstract and in which a small amount of sports activity is to be introduced for its value in suggesting the season's character? Or is it desired to throw the emphasis on the winter sports action and use the scenery merely as a secondary element to heighten the idea?

One may make his own choice but he should plan a specific campaign of ideas in the manner suggested to emphasize the point selected. One idea and one only should be kept throughout the picture. Do not let secondary ideas assume a primary position. For instance, if the film is to be a pure snow scenic and ice skating is introduced as a secondary motif, do not desert the purpose and lead the audience astray with many closeups of skaters unless these will serve a definite pictorial purpose and strengthen the idea of the loveliness of winter. When minor themes are emphasized too strongly, they attract attention to themselves and unity is destroyed. On the other hand, if the film is intended to present winter sports, the closeups of the skaters and every cinematic aspect of skating is just what is needed. Here, it is too great emphasis of scenic material that must be guarded against.

When planning the film, be sure that no effects are specified which are beyond either the range of the equipment at hand or the ability of the man behind the camera. Simple camera technique eloquently handled is far more impressive than a poor attempt at grandiosity.

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[Continued from page 668]

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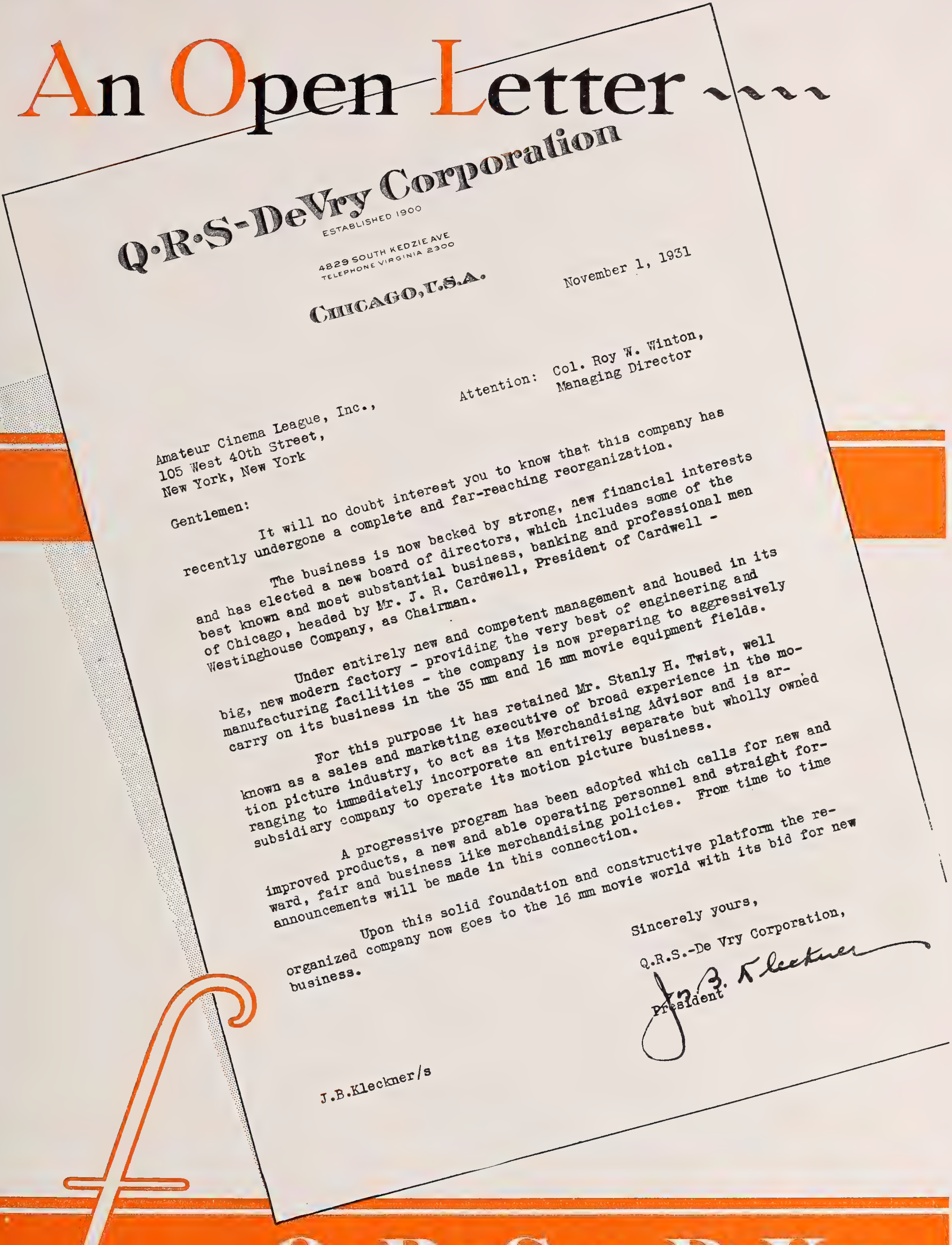

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"Quick, Watson, the camera!"

[Continued from page 667]

Florida, I missed so many gorgeous scenes that might have been taken in Kodacolor. It was not until I reached Chicago that I saw my first demonstration of Kodacolor on a screen. I was so captivated by the scenes, the gorgeous, flashing, living color, that it then burst upon me in all its poignant reality just how much I had been missing. From then on my interest in 16mm. work was rejuvenated stronger than ever before! Now I have five cameras, several projectors, trick title makers and all the various devices one may obtain. They are the only thing to which I devote my time when I am not on the stage or before the microphone. I have noticed a distinct restfulness of mind, a more even temper and greater expression in my work since devoting myself to this hobby. I have some most unusual shots which delight all those who see them. I can only add my thanks, with many others, to the pioneers who effected the safety film, the cameras, the projectors and all the things which today place motion pictures so cheaply and easily at the hands of all of us who find such enjoyment in this work.

The closeup

[Continued from page 664]

should be used on all closeup shots. When working closer to the subject there is less depth of focus and the operator cannot move his camera about as he is accustomed to do when making pictures of objects at a greater distance.

The embellishment of the closeup offers plenty of opportunity for display of the photographer's originality. A closeup made in bright sunlight with the sun at the back of the subject is greatly improved if it is taken through a diffusion screen. These screens can be obtained in any camera supply store and the outlay constitutes a small price for one good closeup made through it. The screen softens up any facial blemishes and throws into bright sparkling halos those points on which the direct rays of the sun strike. Then the iris, a circle gradually opening until the subject is disclosed, is excellent for closeups because it centralizes interest on the subject. The iris can be cheaply made from an old still camera diaphragm placed in front of the lens or this useful accessory can be purchased from any dealer.

Another interesting technique to employ is found in shooting through a vignette which keeps the central portion of the picture for the closeup and fades off the corners to white or black. This is especially effective when used in conjunction with a diffusion screen.

It is rarely that a professional motion picture is seen in which the closeup is not employed and amateur cinematographers should not ignore this example. The closeup adds too much to the picture to be set aside. When properly used, it gives to pictures a greatly increased entertainment value.

Adventures with superspeed

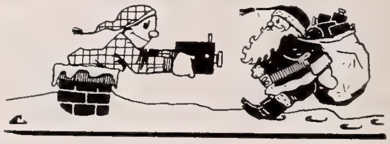
[Continued from page 675]

basketball games and other indoor contests.

There is practically no limit to the exposures that may be made with the mixture of artificial light and daylight. The best rooms to be used for interior pictures that are made by daylight are, of course, those with several windows. There are probably no two rooms alike as far as lighting conditions go, so it is rather difficult to give any exact directions as to lens settings and camera speeds. It was learned, however, that a few feet of film exposed in tests in the beginning would have been a wise investment for this would have saved some of the film from being severely overexposed.

An opportunity was provided one evening to photograph a dinner party. The only source of light that was available was from eight 100 watt lamps directly over the table. There were also four lighted candles placed on the table. The walls and ceiling were light colored. At a distance of twelve feet from the table, with the lens set at $f/1.5$ and the camera operated at normal speed, excellent shots were obtained. At a distance of six feet from the people seated around the table, very good closeups resulted. If, when filming a scene like the one just described, one is able to keep the lighting from overhead out of range of the camera, the scene will have nearly the appearance of a candlelight scene. As much light as can be obtained, however, will permit the lens to be set at a smaller opening, and this will increase the depth of field.

The average movie maker has undoubtedly no more than begun to appreciate the possibilities of the new supersensitive type of film. New uses are being discovered for it every day and, as amateurs become more experienced in its use, they will undoubtedly see additional opportunities to get effective movies that were formerly beyond the most ambitious plans.



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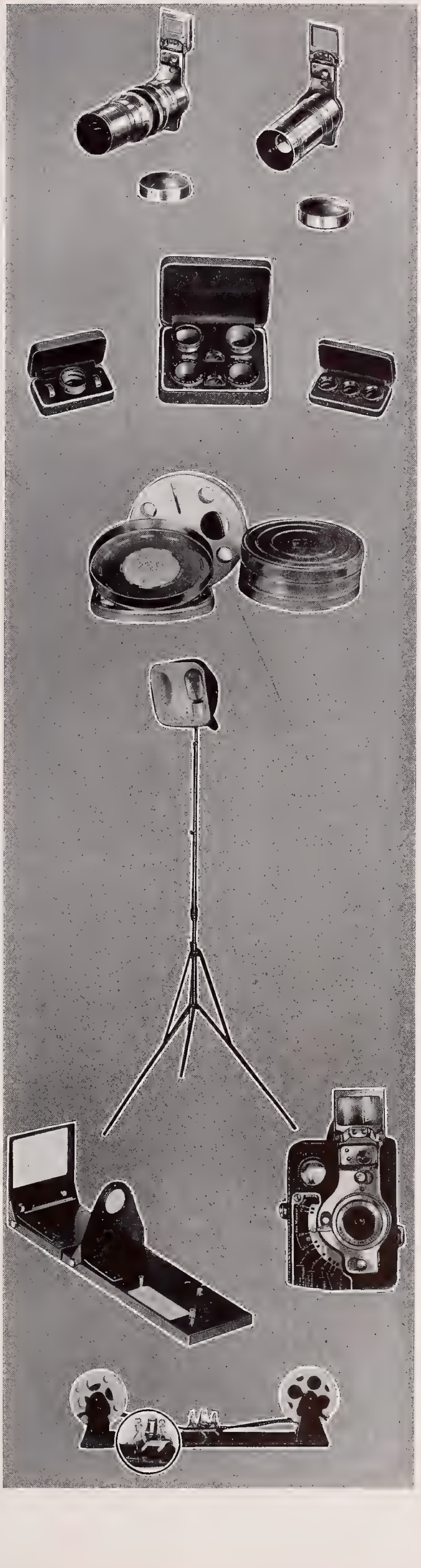

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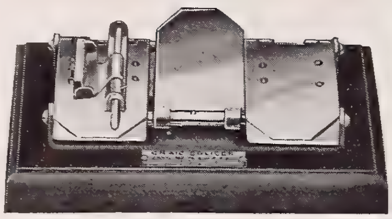

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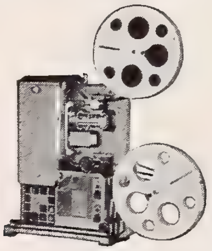

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Title writing

[Continued from page 661]

call for a location angle but not *My visit to New York.* Better, *You all know where this is,* with a shot of Brooklyn Bridge or *It wasn't our honeymoon, but* —, and a view of Niagara Falls.

Time titles are less seldom used but now and then they may be important. Generally they are used to date a specific event. These, too, can be dressed up but seem to require less camouflage, as a rule. Informative titles are indicated when some bit of knowledge may enhance the interest in the picture. An example recently seen was of a group of men on a sidewalk over on New York's East Side. It was just a group of men until a title announced *A curb market dealing exclusively in dead men's clothes.* Now the men became interesting. In the same reel, a little coffee shop became important when it was explained that here Trotsky and others planned the Russian Revolution. But even informative titles can be made musical. Work over them until they sound just right.

Some who are better with the camera than the pen collaborate on titles, getting a friend to help with the writing. Generally the school teacher and the newsaper man are to be avoided. The former is a little too flowery, as a rule. The latter is too terse.

The best plan for titling is to assemble the reel without any regard for the titles. Run the reel through the projector several times to make sure that the arrangement cannot be bettered. If proper preliminary thought has been given the grouping of the individual cuts before joining, the reel should be found in good continuity. With the continuity established mentally, run it through again. This time decide where titles are needed, either to establish facts or to space the subjects. Note these points and prepare a list of preliminary titles. The style of these preliminary notes will not be important. It is merely required that they be indicative of the scenes. A sample might run: 1—Main title, *My trip to New York.* 2—*Brooklyn Bridge from docks.* 3—*Scene from the bridge looking toward Governor's Island.* This merely serves as a memorandum of what should be included in the final title.

The reel should go back to its container and the titler start work with pencil and paper, plenty of paper and maybe two pencils. The titles are translated into the first version of the finished product. If two or three ideas suggest themselves for a single scene, all, not merely the best, should be written down. Some editors, with a capacity for taking pains, use a sheet for each number. It is a good plan. Under No. 1 there might be: *Going to New York, My trip to New York, When I went to New York, Gotham the great, The American Metropolis, Sight seeing in New York,* etc.

On one test sheet, there were these and a dozen more. Then the editor had an inspiration. He had a copy of *The New York Times.* He mounted this slantwise on a title board, so that only "New York" showed. Off to the right, he pasted a calendar sheet of the month in which the trip was taken. And so he crossed No. 1 off the list.

In the same way he went after No. 2. He finally settled on *The Brooklyn Bridge was New York's trademark long before the Woolworth tower or the Empire State.* Then he rearranged the run of film to show those two buildings next, killing three shots with one title.

Do not be in too much of a hurry to get the titles made. At least sleep on them. Better let them lie for a week. They may sound very differently then. Weigh the value of each word. Get someone to read them aloud to see how they sound. David Crockett never owned a 16mm. camera, but he wrote rule number one when he coined, "Be sure you are right and then go ahead."

The ten best

[Continued from page 658]

by Edward H. Marsh and directed by Thomas J. Perry, is a dramatic industrial film featuring the Electrolux gas refrigerator. The picture details the experiences of a man and wife in buying and using the refrigerator and illustrates its sales points. The photography is remarkably good throughout and, although the treatment is simple and direct, it is extremely clear. Perhaps this picture's most outstanding quality is its continuity excellence. A well prepared scenario was so expertly followed that there are scarcely any of the minor flaws usually found in amateur dramatic pictures.

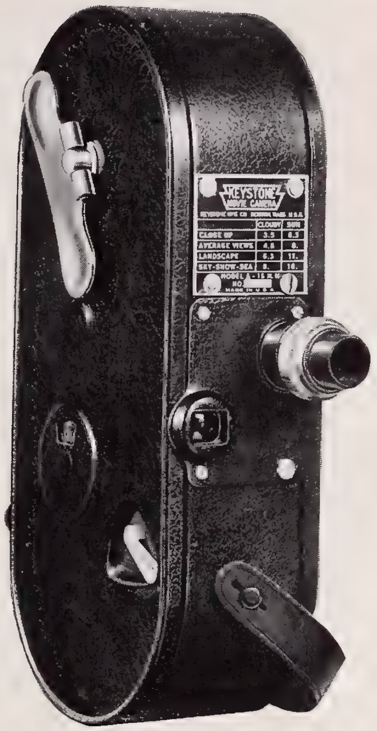
Sport Reel, 300 ft., 16mm., represents a remarkable degree of understanding care given to this type of picture by Charles F. Chapman, M. D. Although this picture is something more of a review than a newsreel, each of the topics presented has a local news interest. Dr. Chapman has preserved the direct and stimulating style of title wordings of the professional newsreels but, in the sequencing of scenes, he has deserted their technique for an original one. This is distinguished by a clever use of closeups to symbolize ideas and for dramatic emphasis. For example, in picturing the local baseball team, he introduces the sequence with a closeup of a row of bats lying on the ground and, when presenting the players, he cuts from a medium shot of them in action to a posed closeup preceded by a title. Further, Dr. Chapman did not forget that good composition and attractive lighting are just as welcome in newsreels as in other types of pictures.

By Sea To Florida, 400 ft., 16mm., made by Porter Varney of Bradenton, Fla., is a film record of a sea trip which derives its importance from the fact that the photography and choice of viewpoint are consistently exceptional. Parts of the ship, such as the rigging and cordage, the portholes, the lifeboat davits, etc., were used with rare artistry as aids to composition and effect. An expert use of filters produced exceptionally pleasing and truthful black and white rendition of the sea and the movement and sway of the ship. Continuity was effectually obtained by a shifting of the camera viewpoint, emphasizing the harbor, the high seas and the arrival in Florida. A startling climax to the film was given by a series of shots of an approaching hurricane captured by Mr. Varney's intrepid camera.

In *Traum Im Karneval*, 1000 ft., 35mm., a distinctly new technique in cine puppet drama has been beautifully and conclusively demonstrated. Working with puppets free of distracting threads and controlled entirely from below the line of camera sight, Dr. Goldschmidt has brought to his film the fluidity and cinematic smoothness essential to a genuine photoplay. Gone are the proscenium arch and the unavoidably static feeling of photographed "theatre." Here the camera has moved freely from near shot to closeup or semicloseup as the action demands. Inserted scenes from real life, used with symbolism significant to the mood of the story, have served only to heighten the cinematic illusion, while the unusually graceful miming of the puppets amazes one with a feeling of uncanny and fantastic life. *Traum Im Karneval* is delicately conceived, sensitively directed and superbly photographed. Of brilliance equal to Dr. Goldschmidt's technique was the unfailing mastery of his collaborator, Richard Teschner, eminent European puppeteer.

Tying A Dry Salmon Fly, 300 ft., 16mm., was awarded special mention because of its unusual subject matter and because of the uniformly fine technique with which it is portrayed. Mr. Brock, both a fisherman and a filmer, has brought one hobby to the aid of another as he shows, with a straightforward continuity, the nice art of fly tying. Working almost entirely in extreme closeups, he overcame the serious problem of limited depth of focus by a canny concentration of his light sources on the tiny subject. In this manner, he was able so to stop down the lens as to achieve maximum definition and depth of field.

When The Red Gods Call, 1600 ft., 16mm., is noteworthy as an exceptional record of wild animal life in the great



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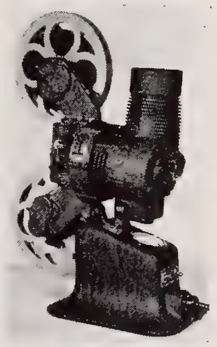

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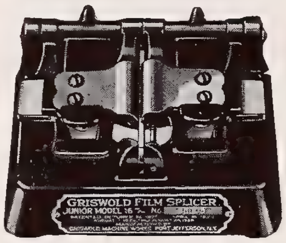

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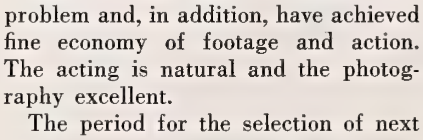
north woods and was made by W. H. Dodge. With infinite patience and camera skill, Mr. Dodge succeeded in recording the natural movements of moose, bear and other wild animal subjects and his photography under difficult conditions, as exemplified in this film, is exceptional. The results gained in many of the telephoto shots and in shots taken with fast lenses and superspeed film were made possible by a specialized cine outfit, developed by the maker of the film himself. Beautiful nature shots, as well as exceptional night and flare work, add to the original qualities of this film.

Pets, 350 ft., 16mm., filmed by Dr. F. S. O'Hara, won its position on the list of special mention because of the many remarkably well composed closeups of family pets that it contains and because of the cameraman's patience and skill in securing many delightfully natural bits of action. Included in the film is a sequence of a cat and dog playing together. The film offers much grace and photographic beauty as well as that amazing attractiveness animals always possess on the screen.

The Hero, 150 ft., 16mm., is perhaps the best of the very short, simple film stories. Its most remarkable quality is the clarity with which a fairly complicated plot is presented within the limited footage. The greatest difficulty faced by all amateur producers of film stories, short or long, is that of making the story completely clear, with the right emphasis on the introduction of characters and plot and the development of the action. In *The Hero*, the Silver Screen Players have overcome this problem and, in addition, have achieved fine economy of footage and action. The acting is natural and the photography excellent.

The period for the selection of next year's ten best amateur films has already opened for, in order to allow time for the discussion of the films considered and for the preparation of this announcement, it was necessary to end the year's period on October 15th. Hence, films sent to the League's office after October 15th, 1931, will be eligible for the 1932 "ten best" awards.

Every amateur movie sent League headquarters for screening has a chance to place in this list of the year's ten best. Therefore, every movie maker, whether a League member or not, is urged to send in films for consideration. Technical and continuity criticisms on films are offered as a regular League service and, hence, sending films for review has a double value.


Hail, King of presents!

Amateur clubs

[Continued from page 663]

Symphony wins ■ In the informal contest recently held by the Metropolitan Motion Picture Club of New York City, *Symphony Of A Great City*, 400 ft., filmed by Sidney Moritz, took first place, winning the prize of one roll of 16mm. film. Second place went to Annette C. Decker for a scenic, *Ain't Nature Grand*, and third place to Norman D. Taylor for a beautiful topical film, *Sea, Land And Air*. After the contest, the new photoelectric exposure meter was demonstrated and the program was brought to a close with the screening of *Wyoming Rodeo*, 400 ft., filmed by H. W. Voss; *Wages Of Cinema*, the comedy produced by Ernest W. Page and William A. Palmer, and *Newsreel*, filmed by Sidney Moritz.

For four years ■ An informal amateur production unit working in Detroit, Mich., under the leadership of Jack Navin, is filming *Drifting*, a melodramatic story of a girl who runs away from home. It is expected that the film will be completed during the Christmas vacation. *Those Mad Barclays* and *Poor-Rich*, 800 ft., 16mm., each, are earlier productions of the same group which is now in its fourth year of filming.

Boston film ■ In Boston, Mass., the Candida Cinema Club has completed *Fate In Exile*. Joseph Gretsky was director; George Grace, scenarist; Joseph Marino, editor; Ernst Linder, cameraman. In the cast were Carlo M. Berardini, Matilda Berardini, Mauril Desaex, Joseph Marino, Doris Eskowitz, Adela Rubens and Joseph Gretski. George Grace is writing the scenario for another production.

To film three ■ The production of amateur photoplays is given as the chief purpose of the newly organized Northeast Amateur Movie Club in Philadelphia. The first three pictures will be based on short and simple plots with all exterior action, in order to give the members experience in the new work. *The Tell-Tale Heart* and *Fly Low Jack And The Game*, from the League Club Library, were screened at organization meetings. Officers of the new club are Comly J. Webster, president; Bertha Callahan, secretary; Edwin George and Dorothea Drexel, scenarists; Albert Armstrong, treasurer; Joseph Burns, cameraman.

Demonstrate film ■ A demonstration of the new superspeed film was the feature of a recent program of the Cine Club of

Portland, Oregon. A roll of the new film was exposed under various lighting conditions and was screened at a later meeting, constituting an exact demonstration of some of the lighting setups that are possible for use with it.

Waste no time ■ The Cinema Club of Larchmont, N. Y., has completed its current production, *60-40*, a comedy drama. During the interludes between work on the longer picture, the same cast and staff completed a short farce, *Roping 'Em In.* Among those who worked on *60-40* were Paul Terry, B. A. Mundy, Miss Marian St. John, Harry Mooney, Miss Carroll Edwards, Donald Hawley and A. H. Doty. George Kirstein was cameraman and Warren Greene was film editor. There was a record attendance at the club meeting at which the picture was screened.

Plan city film ■ The Sunset Movie Club of Long Beach, Calif., is planning the production of a film of its city, presenting industries, business districts, beauty spots and the surrounding countryside. A district or subject will be assigned to each member who will be given an allotment of film by the club with which to cover it. Thus the completed picture will be edited from the work of all members. In addition, a roll of film will be offered as a special prize for the best sequence made for the picture. Plans for winter programs include demonstrations of equipment and a series of special programs of members' films largely featuring travel. Organized last spring with a charter membership of ten, the Sunset Movie Club of Long Beach now has a membership of twenty four amateur movie makers. J. H. Hawkins is president and W. A. Wier, secretary.

Good comedy ■ *Wages Of Cinema*, production of Ernest W. Page and William A. Palmer in Palo Alto, Calif., was recently given its premiere public screening. The projection was preceded with a stage prolog presented by the members of the film's cast. This met with enthusiastic reception and it emphasized the point of the picture which followed. The idea suggests itself as a particularly good stunt for amateur dramatic clubs producing pictures. *Wages Of Cinema* tells the story of the trials and tribulations of an amateur production group undertaking an ambitious feature titled *Flames Of Passion.* First the heroine and the cameraman, who feel that the picture is miscast and that the villain should have been allowed to play the hero's role, cause some trouble. However, in spite of dissention, the big scene is finally

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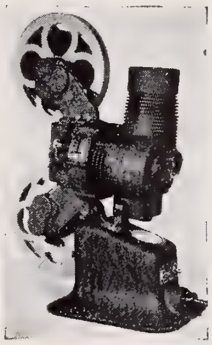

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Christie Hotel Bldg. Hollywood, Calif.

completed and the club then undertakes its own laboratory work which doesn't help matters along. The big surprise comes to the club production staff, however, when the film is finally untangled and presented at the gala premiere, for villain, heroine and cameraman have rearranged the ending to suit themselves. On the whole, this is perhaps the best amateur comedy so far made. Some scenes, such as the inserts of the audience watching the unfolding of *Flames Of Passion* on the screen and the double exposure, including both audience and the motion picture being projected, are extremely well handled. There is some excellent camera trucking and very good direction. Perhaps to movie makers, the picture's success lies in the burlesque of amateur production difficulties.

New clubs ■ In Pawtucket, R. I., the Southern New England Amateur Cine Club has been formed and has already completed its first production, *Back To The Old Swimming Hole*, a comedy. *The Lugger*, from the League Club Library, was screened on one of last month's programs. William Donaldson is president of the club; Frank Milligan, vice president; Ernest K. Pearson, director; Oliver Winstanley, secretary treasurer.

■ Another new production group is the Movie Club of Leavenworth, Kansas. J. C. Winiecke is president; G. W. Nichols, vice president; Miss Harriet H. Kramer, secretary; A. T. Kramer, treasurer. A simple plot is planned for the first picture.

Oranges ■ *How To Get A Good Car—Free* is the title of a 300 ft. comedy recently completed by the Amateur Cinema Club of Orange, N. J. The story tells of two garage mechanics who find a novel means of supplying themselves with an automobile at the expense of a bewildered customer. The story was written by Frank M. Seiffert and filmed by Miss Ethel P. Hayward and Mr. Seiffert. In the cast were Ben Schaal and George Zink.

Gangster film ■ The amateur production unit at Grinnell College, Grinnell, Iowa, which recently filmed *Treasure Won*, is planning to make a gangster and bootlegging picture to run about 800 ft., 16mm. George Cushman will direct and photograph the picture.

Recent accessions ■ This month's addition to the Club Film Library is *Treasure Won*, 800 ft., 16mm., produced by an informal filming group at Grinnell College, Grinnell, Iowa, and loaned by George Cushman. The film is a comedy based on the complications that arise in a treasure hunt when the villain changes the clues.

Rushes ■ *Speed And Suspicion* is to be the title of a two reel 35mm. comedy now being filmed at Modesto Junior College, Modesto, Calif., under the leadership of Richard L. Bare who directed *West Of The Rio Grande*, a western, also a Modesto film.

■ The Union Camera Club being formed at Union High School in Grand Rapids, Mich., will include amateur movie making in its program, writes H. L. Hornbeck, faculty adviser.

■ At Brown University in Providence, R. I., Fred S. Niemann is organizing a movie club for the production of amateur photoplays.

■ Peoria Movie Makers has been selected as the name for the new movie club in Peoria, Ill. A constitution and bylaws have been drawn up and a membership of twenty amateur cameramen secured. The club plans to produce a photoplay this winter in cooperation with the Amateur Players of Peoria, a community players' group.

British amateurs

Newcastle ■ The first meeting of the winter session of the Newcastle and District A. C. A. featured a projection program. Among the attractions screened were *Random Shots*, filmed by V. E. A. Magnus; *Twelve Hours*, a 400 ft. impressionistic study of Black Country life, made by Leslie B. Duckworth of Wolverhampton; *Frontier Guards*, a 400 ft. motion picture version of a story of the occult written by H. Russell and filmed by Harold Hirst. A business session closed the meeting. In common with many other British clubs, the Newcastle and District A. C. A. has met with considerable delay in completing current productions due to bad weather.

Sheffield ■ *Resurrection*, production of the Sheffield Movie Club, is now complete except for titles and one or two trick shots. A number of clubs and societies are eager to see this picture as great care has been exercised in every phase of production. Among the features added to recent programs previously reported were the projection of a film diary of a youngster, made by Arthur D. Hobson, and a demonstration of supersensitive panchromatic film.

New service ■ In order to extend the services of the League Club Film Library to amateur clubs and societies in England, regardless of the barrier of the customs duties charged on amateur films shipped into England, a circuit of clubs has been organized whereby each club seeing a film will pay a share of the duty. Thus

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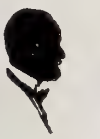
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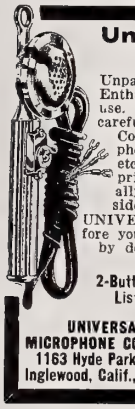
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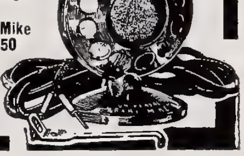
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the proportion of the duty assigned each club is so small as to make borrowing the films inexpensive. The idea was developed by John W. R. Mountford of the Birmingham A. C. A. who has formed a circuit made up of the Birmingham association, the Bolton Amateur Cine Association and the Sheffield Amateur Film Club. Other societies considering joining the circuit are the Manchester Film Society, the Hull and District A. C. A. and the Newcastle and District A. C. A. The first film sent to England by the Club Film Library is *Three Episodes*. It will be screened by each of the clubs on the circuit in turn and then will be returned. If the plan works smoothly, it is intended that one film a month be sent. Other English clubs interested in seeing the productions of groups in the United States are invited to join the circuit. Full information may be had by addressing the club department of the Amateur Cinema League.

The clinic

[Continued from page 662]

be placed just outside the field of view of the lens. This is easily defined by observing the image in the finder.

■ The lamp should be used in a reflector, which will at once increase its effectiveness and serve to lessen the danger of lens flare which may be caused by an unshielded light ray striking the lens. Watch this latter point carefully.

■ Plug in units, which use lamps of high wattage rating, via baseboard receptacle in preference to any other.

■ Keep a couple of spare fuses on hand of the same rating as those already in the fuse box. A fuse may be blown only once in a blue moon but, when the emergency arises, provision to meet it should be available.

■ If there is plenty of light at hand, it will be found that a diffuser will give a more natural appearance to closeups of persons. The diffuser simply breaks up the light and prevents harsh, black shadows from being formed. A single thickness of cheesecloth, tacked to a frame, or simply draped over the front of the reflector, will function as a diffuser. A piece of tracing cloth or thin, "onionskin" paper used for drawing will also do the trick. The diffuser holds back a certain amount of light so that the lens will have to be opened up a stop to compensate.

■ A short focus lens will usually prove effective for the kind of indoor cinematographic work done by the amateur. This lens, in focal lengths of 15 or 20mm., allows a larger area to be included at any given distance, so that

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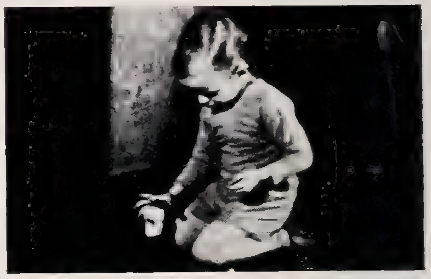
it is not necessary to get so far away to take in the limits of a certain scene as with the one inch lens. The use of such a lens will thus often allow a picture to be taken without moving the overstuffed furniture or other impedimenta of the home. The optical characteristics of the wide angle lens are also favorable to tolerance in focus.

■ The use of high powered bulbs in ordinary table or floor lamps should be undertaken with caution as these bulbs will heat up quickly and, if left burning too long in these positions, may injure a parchment or silk shade. Use the bulb in these positions only when taking pictures.

Inkie still ■ The effectiveness and simplicity of operation provided by the fast film with artificial light is well attested by the accompanying enlargement from a 16mm. frame made by League member Dr. W. V. Parent of Lima, Ohio. Of special interest is the fact that this was Dr. Parent's first movie shot. The enlargement was made with the aid of a Graflex camera according to a method which has been described in *The Clinic.*



W. V. Parent

An enlargement of interior shot made from 16mm. frame, using artificial light

News of the industry

[Continued from page 674]

is supplied as standard equipment. The outstanding feature of the apparatus is the completeness of its furnishings and those desiring such a fully self contained unit as the Phonovision machine can address the Phonovision Company, 319 Lafayette Street, New York City.

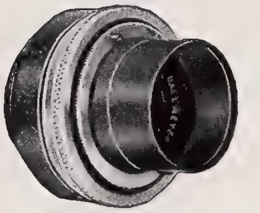
New pilotlight ■ A handy little gadget for providing a threading and working light in projector operation has recently been improved by Williams, Brown and Earle of Philadelphia, Pa., the original makers of this accessory. A flexible band attaches this Pilotlight to projectors of various makes while a handy connector is supplied for tapping the current from the usual feed wire. The small lamp, with its reflector, is removable so that it may be used as well for a "work lamp" around the machine.

Burton Holmes ■ An interesting departure in titling ideas is announced by the firm of Burton Holmes Lectures, Inc., 7510 North Ashland Avenue, Chicago, Ill. These will be known as Ready Made Titles and may be purchased already made up, carrying such captions as *Vacation Days, Winter Sports, Big Game* and the like. It is stated that this idea is not primarily meant to suggest that amateurs allow their titles to become stereotyped, but, rather, to encourage the idea of titling and editing to make amateur films complete.

The Practos, new exposure meter which is distributed in U. S. by Burleigh Brooks

9.5mm. Nizo ■ A special camera for this film width is announced this month by the firm of Niezoldi & Kramer, Munich 23, Germany. The oustanding features of the Cine Nizo 9½F, as the machine is called, are such as have heretofore been found only on the better grades of 16mm. cameras. These include two speeds, sixteen and thirty two, a separate handcrank as well as spring drive, interchangeability of lenses, including telephotos and fast lenses made by Zeiss and Hugo Meyer, and a focus on film attachment, an accessory which may be had if desired. Examination of this apparatus showed it to be a well built instrument, ranking with the better cameras of larger film width. Neizoldi & Kramer's American agent is Burleigh Brooks, 217 W. 42d St., N.Y.C.

Q.R.S.-DeVry reorganized ■ At a stockholders' meeting recently held in Chicago, there was effected a sweeping reorganization of the QRS-DeVry Corporation and it is stated that, as a result, the new company is now prepared to carry on aggressively in both the 16 and 35mm. movie equipment fields. For this purpose it will incorporate a separate but completely owned subsidiary company which will operate its motion picture business. Strong new financial interests are represented on the company's recently elected board, including J. R. Cardwell of the Cardwell-Westinghouse and Grigsby-Grunow Companies; Sheldon Clark, vice president, Sinclair Oil Company; Delano C. Letts of the Chicago Bank of Commerce; Col. John R. Roberts,



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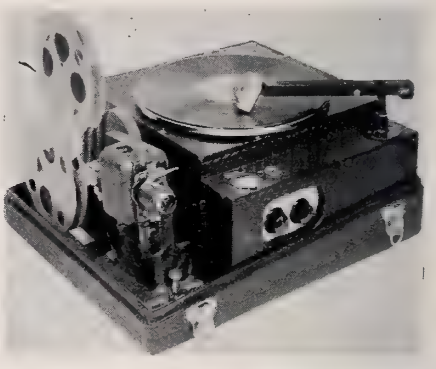
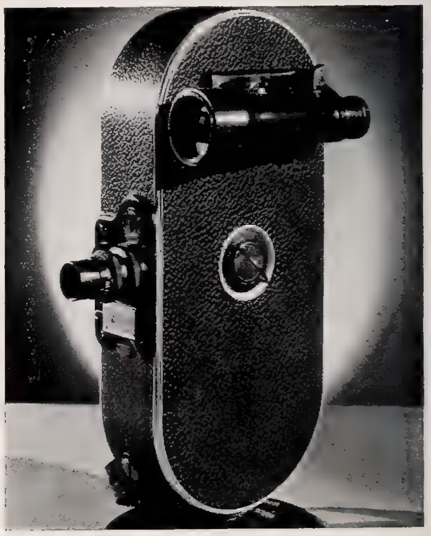
MM1

capitalist; Morris Townley, corporation attorney, and a number of other prominent figures in important branches of industry. Joseph B. Kleckner was elected president. Other new officers include M. J. Perry, vice president; W. W. Kieselhorst, secretary and Paul T. Gilchrist, treasurer. H. A. DeVry is reported as having severed his connection with the business. Stanly H. Twist, well known throughout the motion picture industry as a sales and marketing executive, will act as the company's merchandising advisor. It is understood that a new and able operating personnel is being selected for the motion picture subsidiary.



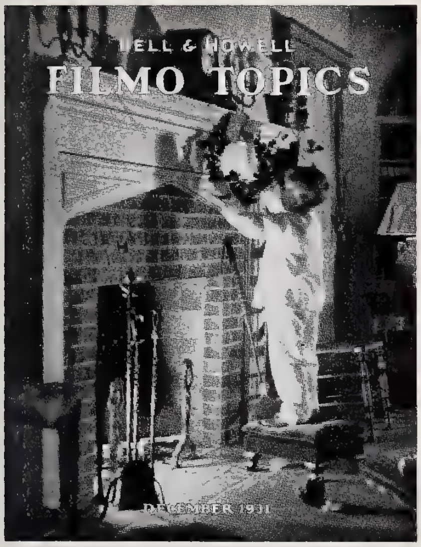
The Maestro home talkie unit which is the latest product of Peko, Inc.

"Cine-Kodak News" ■ This interesting bi-monthly journal, published by the Eastman Kodak Co. of Rochester, N. Y., will contain in its Christmas issue much material of definite value to the cine amateur. It will be sent without charge to Movie Makers readers upon request to the Eastman Kodak Co.



New finder for closeup work designed for use with the B & H Filmo 75

Swearproof ■ This expressive name is used to identify a new and useful device for handling the connection cables as used in lighting setups. A substantial metal framework holds a cable reel made of galvanized sheet steel. This reel carries 120 feet of rubber covered cable in two sections of sixty feet each and is equipped with three porcelain outlets so that leads may be brought out wherever desired. When the movie is finished the cord is all wound back neatly on the reel simply by turning a handcrank. A snap switch of ample capacity is mounted on the device where it is easily accessible. Because of its sturdy construction and convenience, the Swearproof cable reel should prove of real value to amateur producing groups or other serious movie makers. It is made by Chas. R. Luder Mfg. Co. of Washington, Indiana.



Christmas filming is a featured subject in the December "Filmo Topics"

"Filmo Topics" ■ This interesting monthly organ of the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, contains much seasonal material in its current issue. Among the noteworthy articles listed are *Titling Your Films*, No. 12 of the series, specializing on animated titles; *If A Film Camera Could Talk*, a camera monolog on its Mexican trip, and *Your Christmas Day Movie*, suggestions for gaining special Yuletide cinematic effects. The issue will also contain an index of the entire 1931 volume. A free sample copy will be mailed to any Movie Makers reader on request to Bell & Howell.

Keystone audible ■ The new spring driven Keystone 16mm. camera of 100 foot capacity, recently introduced to the industry, carries as an equipment feature

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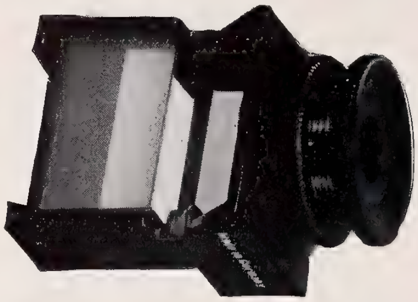
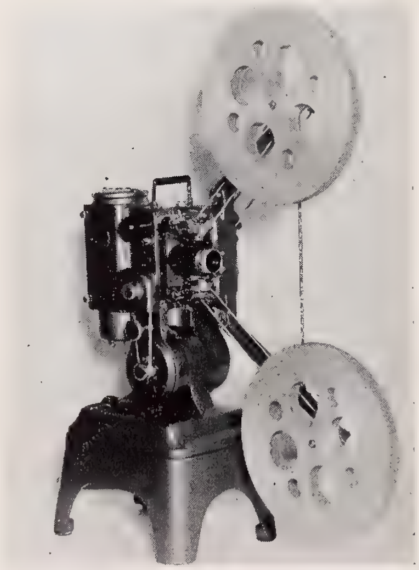
the audible footage meter. It is interesting to know that the use of this device is made possible through a license under the A. C. Hayden patent No. 1, 722, 088. Amateurs finding this accessory valuable as a separate entity in the past are now advised that it is standard equipment on the Keystone.



The Prismatic Focusing Instrument now available from Hugo Meyer & Co.

Meyer focuser ■ A device which will enable the camera user or service station to check up accurately on the focusing scale of any lens is featured this month by Hugo Meyer & Co., 245 West 55th Street, New York City. The device, called the Prismatic Focusing Instrument, is so arranged that it slips down between the gate and back pressure plate when the camera is empty of film and brings an optically ground plane surface in contact with the aperture. This is reflected through a prism and magnified by means of an adjustable eyepiece. In this way, the actual gate image is seen and may be checked to a critical limit. The present model is made for Victor and Filmo cameras.



Special Ampro industrial and educational model for 800 or 1200 ft. reels

Title service ■ Amateurs who desire to investigate the product of a new title maker may communicate with the Novel Cine Title Company of 647 Franklin Ave., Council Bluffs, Iowa. The service is in charge of L. E. Legg who will be glad to advise with amateurs on titling problems.

Eno test strip ■ A premium which will be given with every order for titles until further notice is announced by Ralph R. Eno, 1425 Broadway, New York City. A leader for focusing test, it is in the form of a short length of film containing black lettering on a white ground. This reversal of the usual title values gives a bright screen image which may be focused while room lights are on.

Tripod leveler ■ Thalhammer, Ltd., announces that the Thalhammer Jr. Tripod is now available on special order, with a spirit level mounted on the head, at a slight price increase. Tripods thus equipped are sometimes wanted by more exacting amateurs and semiprofessionals who desire a quick, positive way of checking the vertical position of the camera. The attachment does not interfere with the normal operation of the tripod head.

Talkie cases ■ A combination record and 16mm. film case to hold a complete, synchronized talkie program is being featured by the Fibre Specialty Manufacturing Company of Kennett Square, Pa. The case, made of hard vulcanized fibre, will hold four to twelve reels in humidor cans in an upper compartment and the corresponding records in a flat compartment underneath. It is designed for safe and convenient shipment of reels and records.

Westphalen ■ The maker of the long known Little Sunny twin arc lamp, Leonard Westphalen, 110 East Austin Avenue, Chicago, has now issued a new series of lamps, both of the arc and incandescent types. The new product will meet a demand for workable lamps for home movie use at a moderate outlay. The Big Sunny arc is a parallel carbon lamp which is normally used with a table stand but may be provided with floor stand if desired. The entire carbon clamping mechanism, resistance and striking device is contained within the aluminum bowl type reflector. The arc is "struck" by means of a small lever at the rear of the reflector. The Big Sunny incandescent uses the same type of reflector but incorporates the G-40 incandescent lamp which will burn in any position. The reflector is provided with a tilting arrangement.

For Immediate Delivery!

A limited number of the new Eastman Kodascopes, Model K! And, on display, the new Bell and Howell filmo projector, Model J!

We will accept your old projector in trade.

A deferred payment plan can be arranged.

Phone Circle 7-0070

RabSons

Est. 1905

1373 SIXTH AVENUE
NEW YORK CITY
At 56th St.

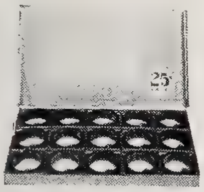
PATHEX 9½ mm. 30 ft. film, 49 cents; 60 ft., $1.00. Mazda bulb for Pathex projector, $0.95. Pathex Camera and leather carrying case, $9.85. Motor for above, $9.00. Talkies and films. EASTMAN KODAK splicing outfit, complete, $1.28. 16mm. AGFA automatic *f*/3.5 camera, $24.65. 16mm. projector, $6.44.

All Merchandise Guaranteed New. Mail Orders Filled Same Day.

MOGULL BROS., 1944 Boston Road, N.Y.C.

ATTENTION, DEALERS!

Here is something new—something that will be appreciated by all movie makers. We have just prepared a series of READY-MADE TITLES suitable for a wide variety of subjects. All of these titles are of professional quality—many are animated. Packed in attractive counter display boxes containing 3 each of 15 assorted titles. Sell on sight at 25c each.



Unusually liberal discount

Order today for holiday trade

Burton Holmes Lectures
7510 N. Ashland Ave., Chicago

TALKIES AT HOME $19.50

A NEW THRILL FOR XMAS

Another limited lot of these well known Home Talkie units, originally priced at $49, is now being offered at $19.50. Can be attached to any 16mm. projector. New 400 ft. Pathegram Films in a variety of subjects, $10 a subject.

Dealers: Write for interesting proposition.

FARRELL & BUCKMAN
364 Canal Street New York

Educational films

[Continued from page 666]

of New York City's schools, according to Miss Hochheimer, is the appointment in each of the 700 schools of two teachers to supervise instruction of teachers in most effective methods of film use in the classroom. Courses in the theory and practice of visual education have also been established at various city colleges, in which the supervisors and other teachers are encouraged to enroll, and city wide conferences on the subject are being held. Classroom rather than auditorium presentation of films is the practice employed, for, thereby, each study group is provided with film at the most appropriate moment. The class is made ready for the film by oral presentation of the subject matter, it being recognized that young children see only those things which are called to their attention. Questions and discussions follow film showings.

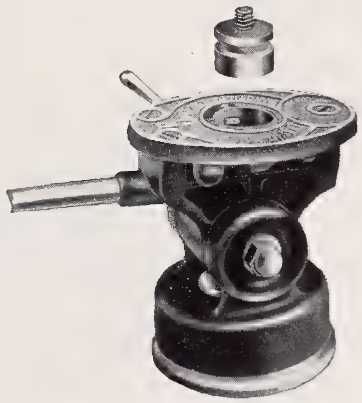
■ The new catalog of the Visual Instruction Service of Iowa State College, listing many 16mm. films, among other visual aids, is now ready for free distribution, League member H. L. Kooser, bureau head, announces.

■ Free distribution of educational films on commerce, health, agriculture and domestic economy, produced in cooperation with Harvard, Cornell, the U. S. Public Health Service and other well known institutions and sponsored by leading manufacturers, is announced by Films of Commerce, Inc., N. Y. C., now serving over 15,000 film users throughout the United States. Offered on 16 and 35mm. safety stock and accompanied with study outlines prepared by such authorities as Dr. Kirtley F. Mather of Harvard and Rita Hochheimer, assistant director of visual instruction, Board of Education, City of New York, the films are available for school, church and other large group projection. Plans to issue the films with synchronized disks are now under way, a final step in the program of this company to make most suitable for instruction purposes its industrially sponsored productions. Formerly a subsidiary of Pathe Exchange, Films Of Commerce, Inc., is now a separate company headed by Don Carlos Ellis, organizer and first director of the motion picture division of the U. S. Department of Agriculture, joint author of the standard textbook, *Motion Pictures In Education*, director and treasurer of the Visual Instruction Association and one of the pioneer producers in the educational film field. Beginning with the January issue, Films Of Commerce, Inc., subjects will be reviewed each month in the *Free Films* column.

Give Thalhammer Accessories for Christmas

Thallhammer Jr.
$25.00

The Thalhammer Jr. makes a wonderful Christmas gift. It will be used throughout the year by any Movie Maker; help him whip "body-weave" and add greatly to the enjoyment of picture taking.



Thalhammer BL
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A gift for the "Finished" amateur who wants his equipment built to professional standards. The ultimate in convenience.

Thalhammer B
$32.50

Same as the BL but made without the instant-on camera plate.

THALHAMMER LTD.
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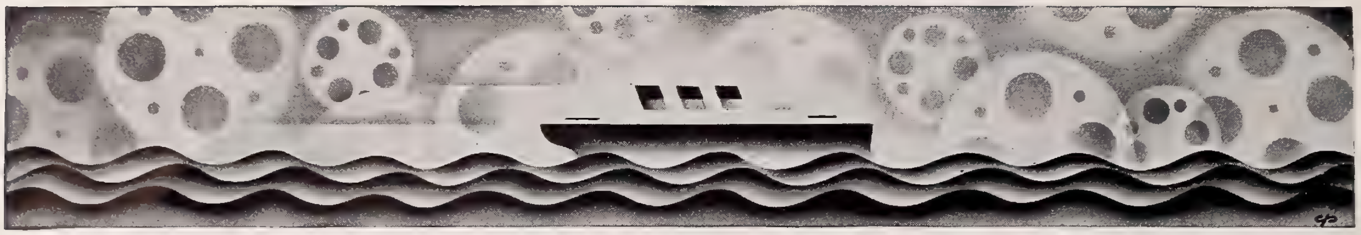
Represented by Craig and Ampro



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Texarkana: H. V. Beasley Co., 200 E. Broad St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 910 Arthur Ave.
Glendale: Cine-Electric & Optical Studio, 163 S. Central Ave.
Kug-Art Camera Shop, 205 S. Brand Blvd.
Mowry's Photo Service, 223 S. Grand Monica Blvd.
Hollywood: Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Strasburg's of Hollywood, 6730 Hollywood Blvd.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 129 W. Second St., American Bank Bldg.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Palo Alto: David Keeble.
Pasadena: The Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Porterville: Claubes' Pharmacy, 501 N. Main St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: ***CINE SHOP,*** 145 Kearny St.
Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
WESTWOOD CINEMA STUDIOS, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
San Rafael: Webb & Rogers, 4th and B. Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 1127 State St.
Tri Counties Electric Supply Co., 27 Parker Way.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
Ventura: Bartlett Co., 412 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16th St.
Haanstad's Camera Shop, 404 Sixteenth St.
Kendrick-Bellamy Co., 16th St. at Stout.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Danbury Elec. & Radio Shop, 155 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller's & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
1645 Orrington Ave.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
W. W. KIMBALL CO., Motion Picture Dept., 31 E. Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Norman-Willets Co., 318 Washington St.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Eastmann Kodak Stores, Inc., 309 N. Charles St.
Zepp-Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Iris Pharmacy, 230 Park Blvd.
Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 698)

Christmas Specials

Model K Cine-Kodaks, f/1.9 lenses. A limited number of demonstrators—practically new. Reg. price, $150.00, $130.00
Model B Cine-Kodaks, f/1.9 lenses, with case to match—brand new. These meras sold originally for $175.00. Now $100.00
Model B Cine-Kodak, f/3.5 lens, Reg. $85.00, new condition $60.00
Victor Cine Camera, used but in first class condition, f/3.5 lens $45.00
Cine Kodak Model B, f/6.5 lens, used $30.00
Cine Kodak Model B, f/3.5 lens, used $45.00
Cine Kodak Model B, f/1.9 lens, used $85.00
DeVry 35mm. Camera, f/3.5 lens, used $75.00
DeVry continuous projector, 200 watt lamp, sold originally for $188.00 .. $50.00
Bell & Howell Filmo projector, 200 watt lamp, $190.00 model $85.00
Model C Kodascope, used but very fine $40.00
Model D DeVry projector de luxe model, double claw, 250 watt lamp, brand new, list price, $118.00. With case $85.00
Ica Miraflex camera, f/4.5 lens, very good, cost $190.00. A buy at $90.00
2¼x3¼ revolving back Graflex f/4.5 with case $50.00

All of the above are guaranteed and subject to previous sale. Get your order in now as these bargains won't last long at these prices. Write for Bargain List.

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Nine Smart Styles

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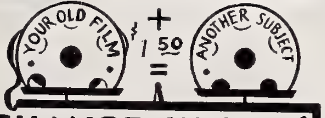

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you may exchange your old film for one of the many interesting subjects available at Navilio's. Send your old film, plus $1.50 and return postage and accompany this with a list of films in your possession, so that we do not duplicate any of your reels.

Members joining during these 2 months will be entitled to these special rates for the period of a year.

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HERE'S RELIEF! from "Heat Waves"

USE METAL LETTERS
FOR TITLE MAKING
Send for Price List of Capital and Lower Case Letters.
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Mail orders filled. Send for Booklet. Complete stock of latest 9½ mm. cameras, projectors, raw and new exhibition films.

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1608 Ocean Avenue, San Francisco, Cal.

■ *George Washington, His Life And Times*, the Eastman Teaching Films series to be released early in 1932, consists of *Conquering The Wilderness*, *Uniting The Colonies*, *Winning Independence* and *Building The Nation*, each 400 feet, 16mm., and 1000 feet, 35mm., in length. Although telling the entire story of Washington's development, the films stress especially his contribution as a mature man to the well being of his country and, though intended primarily for classroom use, they should be of unusual appeal to the home audience as well.

■ There is a wealth of interest and instruction in such an everyday subject as an ant colony as revealed by a Ufa film entitled *Ant Gangsters*, one of the many fascinating offerings of Film Featurettes, Inc., New York City, distributors of these famous German subjects in 100 foot lengths. Various other subjects embodying equally keen and enthralling observations of the world about us are available in this popular length for home and school projection.

■ *1001*, the eighth edition of which is now ready, lists many 16 and 35mm. films under various classifications according to subject matter, making locating of them easy. A special section lists 16mm. films exclusively and, in the 35mm. section, those films being also available on 16mm. are designated. Films having sound acompaniment are indicated. Producers and distributors are listed. *1001* is a publication of *The Educational Screen*, 64 East Lake Street, Chicago, and anyone who has tried to locate films on specific subjects will recognize its worth. To subscribers of *The Educational Screen*, *1001* is available free.

■ Marking another advance in the number of worthwhile motion pictures available for school use, an even hundred highly endorsed 16mm. educational films have just been added to the Bell & Howell film library. These films represent comprehensive collaborative work on the part of a large staff of expert cameramen, travelers, explorers, scientists and educators and more than three million feet of negative have been drawn upon in assembling the subject material. Forty two of the subjects relate to science and nature and six are listed under The American Statesmen Series, each film of this group being devoted to an outstanding national character. Thirteen subjects have to do with as many literary notables or their works and concern, among others, Poe, Holmes and Irving. Nine films are on geographical subjects and seven on industry and agriculture. Among the other films are eight on outdoor life and a five reel picture on the life of

for Outdoor Night Movies

NEWMANLITE FLARES

Provide the most effective illumination in this sphere of work. Used with new supersensitive film, these make night photography delightfully and unbelievably simple. You achieve exquisite effects, unobtainable with any other medium. 100% effective, Newmanlite Flares are used by explorers and naturalists the world over.

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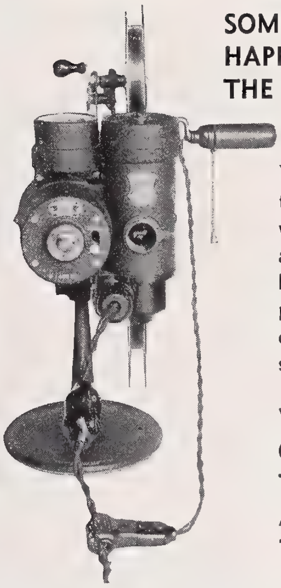

You turn on the lights while your audience buzzes politely to ease the situation . . .

WHY GO THROUGH ALL THIS?

ATTACH THE NEW IMPROVED W. B. & E. PILOTLIGHT
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Easiest thing in the world to operate. Pull the switch and there's your light, just where you need it.

Price $6.00
From your dealer or direct

Williams, Brown & Earle, Inc.
918 Chestnut St.,
Philadelphia, Pa.

(Continued from page 696)

MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Summit: D. A. Ryer, Inc., 35 Summit Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Fred G. Loeffler, 786 Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Forest Hills: H. L. Krackov, 107-31 Metropolitan Ave.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St. .
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
EASTMAN KODAK STORES, INC., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
FILM FEATURETTES, INC., 130 W. 46th St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
HERBERT & HUESGEN CO., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Marcus Photo Service, 1170 St. Nicholas Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Y. Nomi, 174 W. 95th St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
G. Tankus, 837 Seventh Ave.
WILLOUGHBYS, 110 W. 32nd St.
Pelham: Kolf & Crawford, 129 Wolf's Lane.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 111 Columbia St.
Yonkers W. J. Dolega, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
347 Euclid Ave.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Public Square.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister, 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly & Green, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Jackson: Southern Pictures Corp.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Crosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Store, 113 W. Sixth St.
Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Lee Film Co., 716 E. Elmira St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

(Continued on page 700)

Christ. Dr. Raymond L. Ditmars, Edward J. Foyles, M. S., Henry R. Linville, Arthur H. Graves, Ida M. Mellen and others prominent in educational or research circles have either cooperated in the preparation of the films or have expressed approval of them, it is reported. All of the hundred subjects are now available in 16mm., 400 foot, silent reels. Synchronized sound disks are planned for a majority of the subjects and some of the disks are already completed.

■ "The talking picture will undoubtedly play an important part in education in the future," believes Dr. N. L. Englehardt, contributing editor of *School Executives Magazine*, commenting on an article, *Research In The Field Of Educational Talking Pictures*, written for the September issue of that journal by Drs. H. A. Gray and M. R. Brunstetter of Electrical Research Products, Inc., New York City. As a guide in the production of educational sound films, according to the article, the Electrical Research Products, Inc., has evolved, in the absence of objective measures, the following subjective standards: significant action, pertinent sound, pictureful scenes, leading on tendency, adaptability to age level, unity, correlative value, aid to the existing program, interest, accuracy and active participation.

■ Now ready, *The Visual Insruction Directory For 1931*, a publication of the National Academy Of Visual Instruction, lists names and addresses of more than 1600 of the leading officials in charge of state, city, county, district and museum departments of visual instruction throughout the United States. The directory includes, also, a list of the directors of university extension divisions and of institutions offering courses in visual instruction. Orders for the directory, or requests for information concerning the National Academy of Visual Instruction, should be directed to Ellsworth C. Dent, University Extension Division, Lawrence Kansas.

Civic ■ The maintenance of highways, as carried on by the Massachusetts Department of Public Works, is subject of a four reel, 16mm. film produced by League member G. H. Delano, Maintenance Engineer, Boston, Mass. The film covers, in detail, major aspects of this work, showing the locating and marking of breaks in various types of road surfaces, together with methods of their repair, the treatment of roads with tar or oil to lengthen their life, the methods of developing a poor country road into a serviceable highway, the marking of highways with lines to indicate traffic movements, the making and placing of signs for the guidance of drivers, the repairing of broken fences, the trimming of trees bordering roads and the gathering of refuse. Aside from this summer work, the removal of snow during the winter is pictured. The film is excellently photographed, closeups showing clearly how the various operations which go into the upkeep of a beautiful and serviceable road system are performed. Mr. Delano uses the film as an educational measure and to stimulate interest in the work of his department. Another film, devoted to the removal of snow, is now being edited and the production of other subjects is contemplated, this state department having found, as is true of various other divisions of state management, that 16mm. film can serve most effectively in educational work.

Scientific ■ Films of volcanic action, of great import as scientific records and for educational purposes, have been produced on 16mm. by League member R. B. Hodges, stationed at the Hawaiian Volcano Observatory, Hawaii National Park, T. H., as a member of the U. S. Department of the Interior Geological Survey. Over 100 feet of the Kilauea fire mountains and lakes, day and night scenes, have been secured during the past three years, some of the scenes having been made with a long focus lens, as the activity occurs intermittently in a pit two miles in circumference and a thousand feet deep. An expected Mauna Loa eruption will present the opportunity of making some spectacular scenes, Mr. Hodges reports. Copies of Mr. Hodges's film are available to others through him.

Health ■ A series of six 400 foot 16mm. health films was produced during the past summer in Durban, Natal, South Africa, by Dr. G. H. Gunn, local medical officer of health, and shown during Health Week, observed in the latter part of September, according to League member H. G. Hankins, M.D., who, also, has produced films of greatest value in health education work in darkest Africa. One of the most interesting of Dr. Gunn's films is that on the mosquito which carries yellow fever. Another film shows how rats, among the most dangerous of disease carriers, are combatted. Still another portrays health attractions of the beaches. *The Natal Mercury*, local paper, stressing the extreme importance of observing health measures, lauded Dr. Gunn's films and congratulated the Borough Council on providing funds for the purchase of equipment and film which made this effective type of education possible. Concerning his own production of films, Dr. Hankins reports the making of a subject on saving life from drowning, to be used for purposes of instruction in schools.

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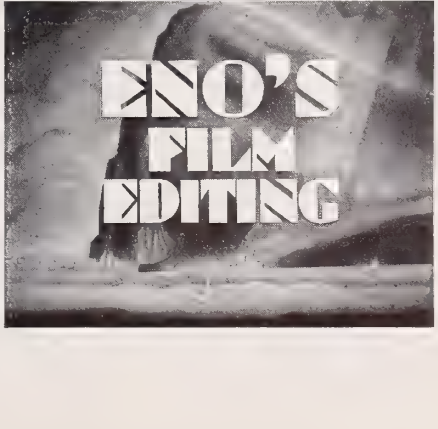

(Continued from page 698)

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: Joyner Drug Co., Howard & Riverside Ave.

WEST VIRGINIA

Charlston: S. Spencer Moore Co., 118 Capitol St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaai

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Casa Alex, Alex y Carlos Connio, Maipu, 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sidney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Eddy's, Ltd., 12 Rundle St.
Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Rundle, Ltd., 531 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

Ontario

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 29 Richmond St., W.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

CHILE

Santiago: Casa Heffer, Calle Estado 242.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergada.
S. Skotner, Amalievej 14

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: Horne's Camera Mart, 58 Old Broad St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Service Co., Ltd., 289 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: Tiranty, 91 Rue Lafayette.
I: M. Assemat, 95 Rue des Petits-Champs.
XVII: LeGrimoire, 182 Blvd. Berthier.

HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
M. L. Shaw, Ltd., 7c Lindsay St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
Waterworths, Ltd., 216 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

SCOTLAND

Aberdeen: James E. Henderson, Ltd., 164 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalyer 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm, Kienast & Co.), Bahnofstr, 61

VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

Dance ■ 16mm. motion pictures as an aid in teaching dancing are further described by Arthur Corey, instructor in Indianapolis, Indiana, who, writing in the September *Dance Magazine* and supplementing the article in the same issue, *Film Your Dances*, by the editor of this department, says, "I have long utilized the 16mm. camera in teaching. The cost is negligible and the results exhilarating. Aside from the practical demonstration of steps and combinations, the complete and clear analysis of every dance movement is secured. My own library contains such intriguing subjects as *Analyzing The Fouette And Rond De Jomb Tour*, *Entrechat-Quartre*, *Sixes And Huit* and many others, while I consider my Burton Holmes reels of authentic Oriental and other exotic foreign dances invaluable as instructive entertainment. The maintenance of the photographic diary in connection with the dancer's career is usually interesting, often amusing and always instructive. And, above all, it grows dearer and dearer, as the years slip by. Photography is surely the ideal hobby for the dancer."

FREE FILMS ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the review. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *One Day, Or A Greater Philadelphia Is Rising*, two reels, 16 and 35mm., offered through courtesy of Visugraphic Pictures, Inc., portrays Philadelphia from Colonial days to today. Sponsored by the *Philadelphia Evening Bulletin*, the film contains scenes of historic importance against which background the modern Philadelphia arises. Woven into the film is a picturization of how news is gathered by the *Evening Bulletin* and placed before Philadelphians.

■ *Modern Coal Mining*, two reels, 16 and 35mm., offered through courtesy of the Goodyear Tire & Rubber Company, shows improved methods and conditions which pertain in the modern coal mine, due to use of labor saving machines and promotion of sanitation.

■ *Nature's Beauty*, one reel, 16mm., produced by League member G. J. Kaderbeck for the Hamburg Floral Manufacturing Company, shows steps in the making of permanent floral designs. The gathering of moss and asparagus sprays and their treatment at the factory, as well as the construction of the fibre flowers, is pictured, together with the assembling of the various parts into the completed designs.

■ *Building Bluejackets*, one reel, 16 and 35mm., sound or silent, the newest film of the Navy Recruiting Bureau, shows the training methods whereby recruits are transformed into full fledged sailors. Interesting and well photographed, with stirring sound accompaniment, the film is available for large group projection.

■ *Vivarium Views*, one reel, 16mm., offered through courtesy of the General Biological Supply House which was assisted by the Chicago Academy of Sciences in its preparation, shows steps in starting and maintaining aquaria and terraria in the school laboratory. Available to biology teachers for classroom showings, this film is recommended for its clarity and informative value.

■ *The Tucking Operation For Strabismus*, 16 and 35mm., produced by Ray Bell Films, Inc., for Dr. Frank E. Borah, is a remarkable record of this operation performed in the Miller Clinic of St. Paul. Available for medical groups.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

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State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, J. B. Carrigan, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, Capitol Building, Hartford, Conn.; Vice President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, 410 Asylum Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and security in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. B. CARRIGAN, Editor.

Sworn to and subscribed before me this 30th day of September, 1931. (My commission expires March 30, 1932.)
WARREN B. SHELDON, Notary Public.

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These 2-100 watt bulbs give the light of 800 watts of normal voltage bulbs—enough for average home filming at *f*/1.9, with fast "pan" film. For *f*/3.5 use two double units.

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THEY envy you and your movie-making fun. They're eager to have the thrill of their own movies ...to plan their own shows...project fascinating pictures for their friends as you do for yours.

Doesn't that suggest to you what their Christmas gift this year should be? A movie projector...built by Eastman especially for children. Kodatoy!

See it at your nearest toy or department store. Note how sturdily it's built...with ample strength to withstand occasional destructive outbursts.

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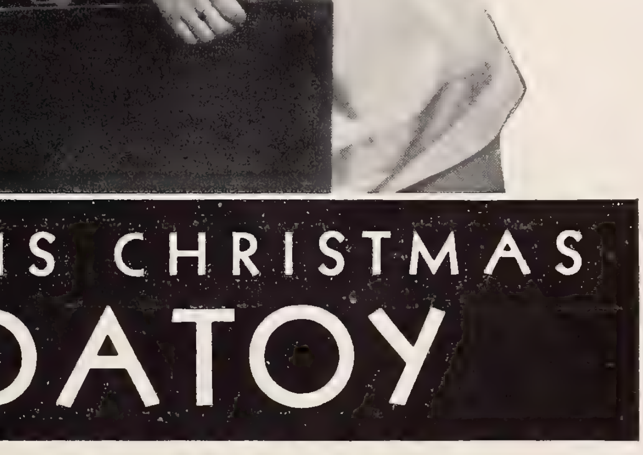
And Kodaplays...those Eastman-made films on *safety* stock of comic, adventurous and educational subjects...make excellent gift surprises to add to the children's keen enjoyment throughout the year. Some of them cost but 30 cents. Others are 60 cents and 90 cents a reel.

Make this Christmas a momentous one for the children. Plan now to share your movie-making fun with them. Start your "movie-makers-in-the-making" along that trail of never-ending movie thrills that you enjoy. Give them the gift Eastman designed for them...a Kodatoy.



Kodatoy, A.C., hand-cranked model, $12—motor-driven model, $18.50. Universal models for D.C. or A.C. cost $15 and $25. Complete outfit includes two empty 100-foot reels and miniature screen theatre.

EASTMAN KODAK COMPANY, Rochester, N.Y.

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... the gift that is worthy of the spirit behind it

Life-size, theater-clear, theater-brilliant home movies are shown with the new Filmo Model "J" Projector.

For photography-minded people, there is little question about the movie camera or projector to give for Christmas. Filmo, of course, is the choice of those who know.

And why? First, you have the simplicity of taking movies for which the Filmo Camera is famous. *"What you see, you get"*... down to the last detail, with the clarity and the brilliance and superb photography you would expect only from a professional movie camera. And it's only natural that Filmo give movies of professional quality, because it is made by the same master craftsmen who make the internationally famous Bell & Howell Studio cameras used by the major film producers of the world.

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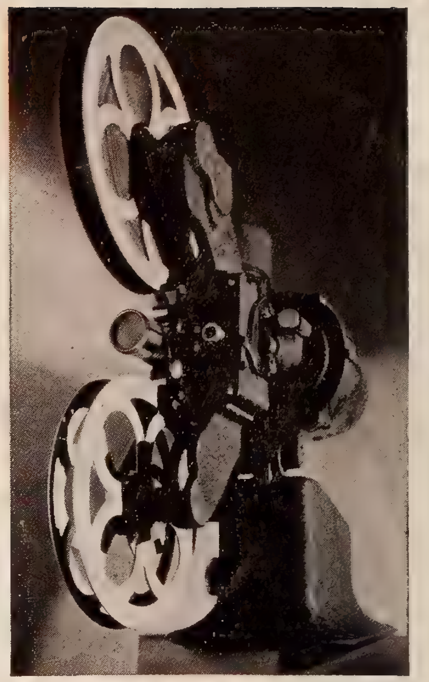

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This is the new 100% gear driven Filmo Model J Projector with the automatic rewind that rewinds your film in a trice, with the new and powerful optical system that passes 30% more light than ever, with the automatic pilot light that makes threading so easy, a new tilting device, illuminated voltmeter, radio interference eliminator, and other refinements that make it the most outstanding advance in 16 mm. movies. Price, complete with case, $297; fully equipped for Kodacolor, as well as black and white, $332.

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Below is the Filmo 70-D Camera, still the undisputed master of all personal movie cameras. It has a three-lens turret head, enabling you to switch from one lens to another in an instant. Its seven film speeds give you the slowest of s-l-o-w movies, and the fastest, too. Its variable viewfinder automatically frames your picture, regardless of the focal length of the lens. Comes in sturdy and tasteful Mayfair Case of English saddle-leather. Prices, $245 and up. Other Filmo Cameras from $92 and up. The Filmo 75 Field Model Camera, equipped with Kodacolor filters and speed lens at $149.50, is the lowest-priced Kodacolor-equipped movie camera you can buy.

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